

15-19 OCTOBER 2018
NICOSIA, CYPRUS



The 14th Conference
of the Association Internationale pour
l'Étude de la Mosaïque Antique (AIEMA)



In collaboration with and under the auspices of



University of Cyprus
Archaeological Research Unit



DEPARTMENT
OF ANTIQUITIES
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Circus Mosaic, Akaki (Courtesy of Fr. Hadjichristophi)

PROGRAMME

PROGRAMME

SUNDAY 14 OCTOBER 2018

19.30

Welcoming Reception offered by the Archaeological Research Unit and the Department of History and Archaeology of the University of Cyprus. Archaeological Research Unit, 12, Gladstone Street, Nicosia.

The Bank of Cyprus Cultural Foundation premises will be open in the afternoon so that those who wish to can put their posters up. This can also be done early next morning.

Posters will be exhibited in the entrance hall of the Foundation and will be accessible throughout the conference. For special poster sessions see below. A list of the poster presentations is found at the end of the programme.

MONDAY 15 OCTOBER 2018

08.30

Registration

09.30

Opening Remarks

1ST SESSION: CYPRUS

10.00-10.20

Panayiotis PANAYIDES, Excavating an old excavation: “new” mosaics from early excavations at Kourion, Cyprus.

10.20-10.40

Eleftherios CHARALAMBOUS, Ένα μοναδικό ψηφιδωτό με τους 12 Άθλους του Ηρακλή στο αρχαίο Κίτιον, Κύπρος: ανασκαφή, επί τόπου διατήρηση και προκλήσεις (A unique mosaic of the 12 Labours of Heracles at ancient Kition, Cyprus: excavation, in situ-preservation and challenges). In Greek with PowerPoint in English.

10.40-11.00

Melpo CHATZINIKOLI, The floor mosaics of the early-Christian Martyrium at Akrotiri-Katalymata ton Plakoton, Cyprus: decoration and symbolism.

11.00-11.20

Fryne HADJICHRISTOFI, *All the pretty horses*: Une mosaïque récemment découverte à Akaki (Chypre) représentant une scène de cirque.

11.20-12.00

COFFEE BREAK

2ND SESSION: THE CONTINUITY OF CLASSICAL ICONOGRAPHY I

12.00-12.20	Mercedes DURÁN PENEDO , Continuidad del lenguaje de las diosas a través de su iconografía en los mosaicos de Chipre y otros enclaves del Imperio.
12.20-12.40	Katherine DUNBABIN , Some discontinuities on late antique mosaics.
12.40-13.00	Panayiota ASSEMAKOPOULOU-ATZAKA & Anastasia PLIOTA , Όψιμα ψηφιδωτά δάπεδα του ελληνικού χώρου με διονυσιακές παραστάσεις: ερμηνευτικές προσεγγίσεις (Late mosaic pavements of Greece with Dionysiac representations: interpretive approaches). <i>In Greek with PowerPoint in English.</i>
13.00-13.20	Jane CHICK , Gratuitous Nudity in an Early Christian Complex?
13.20-13.40	Marek Titien OLSZEWSKI , The continuity of classical iconography in the mosaics of the eastern part of the Mediterranean world in late antiquity.
13.40-14.00	Betsey A. ROBINSON & Nicol ANASTASSATOU , Art Heritage: Roman Mosaics and Late Antique Repairs at Ancient Corinth (Greece).
14.00-15.30	LUNCH BREAK

3RD SESSION: THE CONTINUITY OF CLASSICAL ICONOGRAPHY II

15.30-15.50	Ehud FATHY , From Earthly to Divine: the <i>asàrotos òikos</i> . Influence on the Mosaics of Late Antiquity.
15.50-16.10	Michel FUCHS , Des pygmées aux nains musiciens : le duo sur mosaïque de Trèves.
16.10-16.30	Anne-Marie GUIMIER-SORBETS , La délivrance d'Andromède sur les mosaïques et les peintures : sources, contextes, signification du Ier au VIe s.
16.30-16.50	Filomena LIMÃO & Rodrigo PEREIRA , The geometric mosaic pavements of the Late Roman Villa (4th to 5th c. CE) of Santiago da Guarda, Ansião, Portugal: the enduring classics in a Late Antiquity decoration, context, design and motives.
16.50-17.30	COFFEE BREAK

4TH SESSION: THE CONTINUITY OF CLASSICAL ICONOGRAPHY III

17.30-17.50	Véronique VASSAL , Autour des tours et des contours. Le motif de la roue dans les mosaïques d'époque hellénistique, jusqu'aux mosaïques de l'Antiquité tardive.
17.50-18.10	Valérie TOILLON & Pierre BONNECHERE , Mosaïques au gorgoneion, tournoiement et illusion d'optique : une association ancienne.
18.10-18.30	Fátima ABRAÇOS , Filomena LIMÃO , Cátia MOURÃO & Licinia WRENCH , A continuidade da iconografia clássica nos mosaicos da Antiguidade tardia no <i>Conventus Bracarugustanus</i> .
18.30-18.50	Maria de Jesus DURAN KREMER , The mosaic of Póvoa de Cós (Portugal).
19.00	Social Programme Guided visit of the House of the Dragoman Hadjigeorgakis Kornosios, followed by reception offered by the Department of Antiquities of Cyprus.

TUESDAY 16 OCTOBER 2018

08.30-15.00	<p><u>Site visits:</u> Panaghia Angeloktistos, Kiti Katalymata ton plakoton, Akrotiri <i>A lunch pack will be provided by the organisers</i></p>
5TH SESSION: THE CONTINUITY OF CLASSICAL ICONOGRAPHY IV	
15.00-15.20	Vania POPOVA , Continuity and Discontinuity of Classical Iconography in Late Antique Mosaics from Bulgaria.
15.20-15.40	Sophie DELBARRE-BÄRTSCHI, Daniel ISTRIA & Aicha-Amina MALEK , Le complexe épiscopal de Mariana et son décor.
15.40-16.00	Komait ABDALLAH , La survivance des traditions iconographiques païennes sur l'art de mosaïque de Syrie à l'Antiquité Tardive: Exemple la mosaïque de Majdal en Syrie du Sud.
16.00-16.20	Nedjma SERRADJI-REMILI , L'imagerie dionysiaque dans la mosaïque tardive de l'Algérie antique.
16.20-16.40	Ciro PARODO , The God's Time. The Ideological Continuity of Classical Iconography of the Months in the Christian Illustrated Calendars.
16.40-17.10	COFFEE BREAK
6TH SESSION: THE CONTINUITY OF CLASSICAL ICONOGRAPHY V	
17.10-17.30	Mishko TUTKOVSKI , From the Pagan River Gods to the Christian Rivers of Paradise.
17.30-17.50	Rina TALGAM , Classical <i>Paideia</i> and Acquaintance with the Biblical Texts; Change and Continuity
17.50-18.10	Shulamit MILLER , Contemporary Coincidences? Questions of Style and Chronology in Galilean Synagogue Mosaics.
18.10-18.30	Zeev WEISS , Figurative vs. Non-Figurative Compositions in Synagogue Mosaics: The Synagogue at 'En Gedi as a Test Case.



18.30-18.50	Jeremy ROSSITER , Fantastic Beasts and Imperial Spectacle: re-viewing the mosaics from the Great Palace in Constantinople.
18.50-19.10	Veronika SCHEIBELREITER-GAIL , The Power of Words: Inscriptions on Figural Mosaics.
19.10-19.30	Pelli MASTORA @ Charalambos BAKIRTZIS , Το σίγνον του Κωνσταντίνου (The signum of Constantine). In Greek with PowerPoint in English
<p><i>The Leventis Municipal Museum will remain open between 19.30 and 22.00 hours, especially for the Conference Participants. On entering, please exhibit your conference badge.</i></p>	

WEDNESDAY 17 OCTOBER 2018

08.30	Departure
	<p>PANAYIA TES ASINOU 11th and 12th century Unesco World Heritage church, preserving most of its original as well as later decoration.</p>
	<p>PANAYIA TON ARAKA, LAGOUDEIRA 12th century Unesco World Heritage church, preserving most of its original 12th century painted decoration.</p>
	PICNIC LUNCH
	Another church - if time permits
16.30	Akaki, the recently discovered circus mosaic.
19.30	Dinner kindly offered by the President, Mr Ioannis Hadjiyiannis, and the members of the Community Council of Akaki.

THURSDAY 18 OCTOBER 2018

7TH SESSION: RETHINKING OLD DISCOVERIES I

08.30-08.50	Silvia LLOBET I FONT, Manuel Angel IGLESIAS-CAMPOS & Joaquim TREMOLEDA I TRILLA , Methodological proposal for the study and documentation of pavements conserved in the Neápolis and the Roman city of Empúries.
08.50-09.10	Hatice PAMİR & Işıl R. İŞIKLIKAYA-LAUBSCHER , A New Initiative for the Study of Antioch Mosaics.
09.10-09.30	Eric MORVILLEZ , <i>De la Table servie aux triclinoi de Gê et des Saisons</i> .
09.30-09.50	Patricia WITTS , An introduction to the illustrations of Roman mosaics in the collection of Richard Topham (1671-1730), now in Eton College Library
09.50-10.10	Ruth KOLARIK , The earliest Christian floor mosaics: a reassessment.
10.10-10.40	COFFEE BREAK

8TH SESSION: RETHINKING OLD DISCOVERIES II

10.40-11.00	Nathan S. DENNIS , Welcome to Paradise: Threshold Mosaics and the Spiritual Geography of Eden in Early Christian Baptism.
11.00-11.20	Maria Stella PISAPIA , L'importanza dei pavimenti nella Domus dei Mosaici geometrici (VIII,2,16) a Pompei.
11.20-11.40	Brigitte STEGER , Piazza Armerina: le dialogue philosophique au centre du pavement de la Grande Chasse.
11.40-12.00	Paolo BARRESI & Patrizio PENSABENE , Correzioni ottiche in alcuni mosaici tardo antichi di Piazza Armerina
12.00-12.20	Luz NEIRA JIMÉNEZ , Mosaicos de Fuente Álamo (Puente Genil, Córdoba). Los nuevos hallazgos.
12.20-12.40	Antonio LICORDARI & Angelo PELLEGRINO , Il mosaico con aurighi del "Palazzo Imperiale" di Ostia Antica.
12.40-14.00	<i>Visit the Department of Antiquities' conservation laboratory to see the newly repatriated mosaics from the Church of Panayia of Kanakaria, Lythrankomi</i>
12.40-15.30	LUNCH BREAK

14.00- 16.00	POSTER SESSION I
9TH SESSION: RETHINKING OLD DISCOVERIES III	
16.00-16.20	Luigi QUATTROCCHI , Botteghe e influenze musive nella Villa Romana di Fuente Àlamo (Puente Genil, Córdoba).
16.20-16.40	Joann FREED , An unsung marine mosaic from Carthage.
16.40-17.00	Antonio IBBA & Alessandro TEATINI , <i>Venationes</i> e miti classici nei mosaici della Casa degli Struzzi ad <i>Hadrumetum</i> (odierna Sousse, Tunisia).
17.00-17.30	COFFEE BREAK
10TH SESSION: RETHINKING OLD DISCOVERIES IV	
17.30-17.50	Demetrios MICHAELIDES , Eleonora GASPARINI & Enrico GALLOCCHIO , The mosaic and marble floors of House T at Ptolemais (Cyrenaica).
17.50-18.10	Denis WEIDMANN , Images de mosaïque et d'opus sectile en peintures chez les moines coptes des Kellia (Egypte, 5e-8e s.).
18.10-18.30	Hatice PAMİR , A new triclinium mosaic depicting the toilet of Pegasus by Nymphs and Muses from Antioch.
18.30	GENERAL ASSEMBLY OF AIEMA

11 TH SESSION: NEW DISCOVERIES I	
09.00-09.20	Benjamin CLEMENT & David BALDASSARI , Le site du Bourg à Sainte Colombe : Analyse des mosaïques de deux <i>domus</i> de la <i>colonia Vienna</i> .
09.20-09.40	Véronique BLANC-BIJON & Jean-Marc MIGNON , Le pavement aux Centaures découvert à l'îlot Pontillac à Orange (Vaucluse, France).
09.40-10.00	Philippe CAYN & Bertrand HOUIX , Découvertes de pavements décorés à Uzès (France, Gard).
10.00-10.20	Fulvia CILIBERTO , Un pavimento inedito da Venafro (Molise, Italia). A proposito dei "mosaici a stuoia".
10.20-10.40	Paola BALDASSARRI , Un pavimento in <i>opus sectile</i> a motivi complessi dagli scavi di Palazzo Valentini (Roma): spunti di riflessione sui rapporti tra Roma e le province ispaniche nella tarda antichità.
10.40-11.00	Deborah CHATR ARYAMONTRI , Timothy RENNER , Carla Mattei , Carlo ALBO & Alessandro BLANCO , New mosaics from the 'Villa degli Antonini' at ancient Lanuvium.
11.00-11.40	COFFEE BREAK
12 TH SESSION: NEW DISCOVERIES II	
11.40-12.00	Marija BUZOV , Mosaic researches in Croatia (Recent discoveries).
12.00-12.20	Anastasia PANAGIOTOPOULOU , Τα ψηφιδωτά του Γυθείου. Πρώτη προσέγγιση (The mosaics of Gytheion. A first approach). <i>In Greek with English PowerPoint.</i>
12.20-12.40	Stavroula MARKOULAKI , Ξένια και αρχιτεκτονική στα ρωμαϊκά ψηφιδωτά της Κρήτης (<i>Xenia</i> and architecture in the Roman mosaics of Crete). <i>In Greek with English PowerPoint.</i>
12.40-15.00	POSTER SESSION II
12.40-15.00	LUNCH BREAK



13 TH SESSION: ICONOGRAPHY I	
15.00-15.20	Charalambos BAKIRTZIS & George CONSTANTINOU , Marbles of Cyprus. Their use from antiquity to modern times (Preliminary report).
15.20-15.40	Giordana TROVABENE , Il pavimento musivo della basilica di Santa Maria Assunta Torcello (Venezia): fasi costruttive, lettura iconografica, nuove considerazioni.
15.40-16.00	Simonetta ANGIOLILLO , <i>Concita veloces fugeret cum damma molossos</i> (Martial. <i>de spaectaculis</i> 30).
16.00-16.10	Sophie BÄRTSCHI DELBARRE , Une nouvelle mosaïque à Aventicum (a short presentation).
16.10-16.50	COFFEE BREAK
14 TH SESSION: ICONOGRAPHY II	
16.50-17.10	Mercedes DURÁN PENEDO , Continuidad del lenguaje de las diosas a través de su iconografía en los mosaicos de Chipre y otros enclaves del Imperio / The language of the goddesses. Continuity through its iconography, the mosaics of Cyprus and other parts of the Empire
17.10-17.30	Cetty MUSCOLINO & Miguel PESSOA , L'enigma del labirinto da Conimbriga a Ravenna.
17.30-17.50	Miwa TAKIMOTO , Le paysage mythologique des poètes gréco-latins dans l'Antiquité tardive : la représentation d' <i>Idalium</i> dans la mosaïque aux Îles de la Méditerranée d' <i>Ammaedara</i> (Haidra, Tunisie).
17.50-18.10	David PARRISH , Musical Themes in Mosaics of Late Antiquity.
18.10-18.30	Miguel Ángel VALERO TÉVAR , La representación del circo en el mosaico de Noheda: Precisiones cronológicas a la construcción de la villa en base a la iconografía del mismo.
18.30	CLOSING REMARKS
	FREE EVENING



POSTER PRESENTATIONS

1. **Komait ABDALLAH** & **Frédérique MARCHAND-BEAULIEU**, Des archives au musée: étude, remise en contexte architectural et présentation des mosaïques de l'église d'Oum Nir (Syrie du Nord).
2. **Laura CASO**, Les Horai, Aion et Dionysos ailé dans certains systèmes décoratifs de Pompéi, Délos et Nea Paphos.
3. **Vesna CRNOGLAVAC**, Mosaic floors from newly discovered dining room (*stibadium*) in Constantine's villa at Mediana.
4. **Massimiliano DAVID**, **Stefano DE TOGNI**, **Stella GRAZIANO**, **Dino LOMBARDO**, **Alessandro MELEGA** and **Eleonora ROSSETTI**, Da E42 a OMP 2018: i pavimenti di Ostia antica in 3D.
5. **Sophie DELBARRE-BÄRTSCHI**, Les mosaïques tardives de Suisse, entre continuité et originalité.
6. **Dominique Maria DI CARO**, Tradition of the classical heritage in the late antiquity mosaics in Sicily: ideological and iconographic aspects.
7. **Fabio DONNICI**, Pavimenti a ciottoli di età tardo-classica ed ellenistica (iv-i sec. a.C.) dalla Basilicata (Italia). Appunti per una classificazione tipologica.
8. **Pierre EXCOFFON**, **Sébastien MIDÉNA**, **Véronique BLANC-BIJON**, **Michel DUBAR**, Les pavements décorés de Forum Iulii. Actualité de la recherche.
9. **Virginie FROMAGEOT-LANIÈPCE**, Suivre l'actualité des ressources numériques traitant des découvertes de mosaïques : les apports d'un « bulletin du numérique».
10. **Enrico GALLOCCCHIO**, Le pavimentazioni della c.d. Casa di Augusto sul Palatino a Roma.
11. **Eleonora GASPARINI**, **Roberta CASCINO**, **Fabrizio FELICE** & **Simon KEAY**, Opera sectilia from the Seafront of the Palazzo Imperiale at Portus (Fiumicino, Italy).
12. **Claudia GIOIA**, Note su alcuni mosaici di Edessa in Osroene.
13. **Bertrand HOUIX**, Les sols décorés de l'agglomération antique de Villevieille (France, Gard).
14. **Işıl R. İŞIKLIKAYA-LAUBSCHER** & **Demet KARA**, A New Geometric Mosaic Decorating a Monumental Public Building in Antioch.
15. **Elena KANTAREVA-DECHEVA** & **Stanislav STANEV**, New Mosaic Floors of the Episcopal Basilica of Philippopolis (Plovdiv, Bulgaria).
16. **Delphine LAURITZEN**, ALATA, the Making of Angels.

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17. **Virgilio LOPES**, Os mosaicos nas cidades portuárias do ocidente mediterrânico na Antiguidade Tardia. Continuidade ou mudança? The mosaics in the port cities of the West Mediterranean in Late Antiquity. Continuity or change?
 18. **Pascal LOTTI, Carole ACQUAVIVA & Frédérique MARCHAND BEAULIEU**, Un ensemble de mosaïques méconnues : les domus de la rue Augusta à Auch, du 1er à la fin du IV s ap. JC.
 19. **Alessandro LUGARI**, Technical analysis of the evolution of building methodologies of floor decorations in the Roman period (III B.C - I A.D.).
 20. **Daniela MASSARA**, Pavimenti musivi dai vecchi scavi di Kafr Kanna (Galilea). Studio e analisi dei motivi decorativi.
 21. **Pelli MASTORA, Georgia ZACHAROPOULOU & Maria KYRANOUDI**, Wall mosaics of Thessaloniki. The archaeological findings.
 22. **Demetrios MICHAELIDES**, Another piece to the puzzle of the Salamis Orpheus.
 23. **Rubén MONTROYA GONZÁLEZ**, Personal choices and identities in Baetican rural baths: (re)interpreting villa mosaics from Herrera (Seville, Spain).
 24. **Maria PAPANTONIOU**, Τα γεωμετρικά ψηφιδωτά των παλαιοχριστιανικών βασιλικών της Κύπρου (The geometric mosaics of the Early Christian basilicas of Cyprus).
 25. **Andrea PARIBENI, Silvia PEDONE, Alessandra GUIGLIA**, Mosaici dal fronte. Notizie sugli scavi italiani in Tripolitania nella corrispondenza di Roberto Paribeni (1912-1922).
 26. **Bernard PARZYSZ & Miguel PESSOA**, Que peuvent nous apprendre les tresses sur le travail des mosaïstes antiques ? Le cas du péristyle de la villa de Rabaçal (Penela, Portugal).
 27. **Raquel RUBIO GONZÁLEZ**, El mosaico de la caza de Bulla Regia (Túnez): una nueva lectura e interpretación.
 28. **Rebeca RUBIO RIVERA & Miguel Ángel VALERO TÉVAR**, Nuevos mosaicos en la ciudad romana de Ercávica (Cañaveruelas, Cuenca).
 29. **Paulina SZULIST-PŁUCINICZAK**, What is hidden behind the curtain? Study of the temple's entrance with the curtain on the Roman mosaics since the 1st century until Late Antiquity.
 30. **Marcello TURCI**, I mosaici delle terme di Porta Marina ad Ostia: pavimenti inediti e nuove considerazioni alla luce dell'analisi architettonica dell'impianto termale.
 31. **Sebastián VARGAS VÁZQUEZ & Daniel BECERRA FERNÁNDEZ**, Nuevos opera sectilia, inéditos y/o desconocidos, de la Bética.



Katalymata ton plakoton
(Courtesy of E. Procopiou)

PAPER ABSTRACTS

LA SURVIVANCE DES TRADITIONS ICONOGRAPHIQUES PAÏENNES SUR L'ART DE MOSAÏQUE DE SYRIE À L'ANTIQUITÉS TARDIVE: LA MOSAÏQUE DE MAJDAL EN SYRIE DU SUD

Komait Abdallah

Le service des antiquités de Souwaidah en 2007 a découvert une mosaïque dans le village de Majdal, situé à 20 km à l'ouest de Souwidah. Cette mosaïque qui pavait une pièce d'une maison antique au centre du village, est partiellement endommagée et mesure 3m x 3m 50. Bien que la mosaïque subisse une grande lacune, une partie du décor est lisible. Le champ est entouré par une large bordure, ornée des motifs nilotiques (oiseaux, poissons, des putti nageant ou faisant la pêche, des plantes). Le champ représente sur un fond blanc parsemé des petites plantes, une scène des femmes nues (Néréides), figurées en différentes positions en deux registres. Dans le registre inférieur, est représenté aussi un homme marchant en jouant sur le flute.

L'étude comparative du style et du rendu des figures, indique que le décor de cette mosaïque est proche à celui des plusieurs mosaïques de Madaba, datées du VI s., notamment The Hippolytus Hall, Madaba Mansion et The Burnt Palace. Donc, le sujet de cette mosaïque, inspiré du mythe antique, suggère la survivance des traditions iconographiques païennes dans la mosaïque du sud de la Syrie à l'Antiquité Tardive. Cette région faisait partie de la province d'Arabie à cette époque, qui connaissait déjà des mosaïques aux sujets mythologiques.

A CONTINUIDADE DA ICONOGRAFIA CLÁSSICA NOS MOSAICOS DA ANTIGUIDADE TARDIA NO *CONVENTUS BRACARUGUSTANUS*

Fátima Abraços, Filomena Limão, Cátia Mourão, Licínia Wrench

Os mosaicos romanos do *Conventus Bracaraugustanus* descobertos a partir de 1883, foram encontrados, quase na sua totalidade, em estruturas arquitetónicas na área da cidade de Braga, sendo já conhecidos duas dezenas de sítios com mosaicos. No edifício da Rua D. Afonso Henriques números 20-28, as sondagens arqueológicas revelaram uma ocupação mais ou menos continuada desde o último quartel do séc. I a. C. até finais do séc. XX Nesta escavação arqueológica foram recolhidos mais de quatrocentos fragmentos, depositados como entulhos de remodelações e que mostram a existência de habitações com pavimentação a mosaico e datação do baixo-império. Os inúmeros fragmentos foram levantados e deram entrada no MDDS. Estes fragmentos fazem parte do mesmo mosaico, onde predominam medalhões circulares decorados com motivos florais, nós de Salomão, tranças e taças ou cântaros. Para além destes mosaicos figurativos, são conhecidos neste *Conventus* seis sítios arqueológicos que apresentam mosaicos decorados com espécies aquáticas.

Neste texto pretendemos estudar de um modo formal as continuidades iconográficas reveladas neste conjunto de mosaicos no seu contexto peninsular.

THE CONTINUITY OF CLASSICAL ICONOGRAPHY IN THE MOSAICS OF LATE ANTIQUITY ON *CONVENTUS BRACARAUGUSTANUS*

The Roman mosaics of *Conventus Bracaraugustanus* were discovered in 1883. They were found almost entirely in architectural structures in the area of Braga with two dozen known sites with mosaics.

In the building on D. Afonso Henriques Street, numbers 20-28, archaeological surveys have revealed a more or less continuous occupation from the last quarter of the first century BC until the end of the twentieth century. In this archaeological excavation, over four hundred fragments were collected, used as remodeling debris and showing the existence of housing with mosaic paving of the time of the low Empire. The numerous fragments were collected and entered into the D. Diogo de Sousa Museum. These fragments must belong to the same mosaic floor, with circular medallions decorated with floral motifs, Solomon knots, guilloches and bowls or vases.

In addition to these figurative mosaics, six archaeological sites are known in this *Conventus*, with mosaics decorated with aquatic species.

In this presentation, we intend to study in a formal way the iconographic continuities revealed in this set of mosaics, in its peninsular context.

CONCITA VELOCES FUGERET CUM DAMMA MOLOSSOS (MARTIAL. DE SPAECTACULIS 30)

Simonetta Angiolillo

Quella della caccia è una iconografia articolata e ricca che per secoli, a partire dalla preistoria, godette di un grande favore, effetto dell'importanza che la società riconosceva alla pratica venatoria: per limitarci all'ambito classico, sono innumerevoli le raffigurazioni pittoriche, scultoree e musive di questo soggetto. Di conseguenza, esso si fa portatore di valori fondamentali e connotanti i differenti contesti politico-culturali che lo producono. In questo intervento si intende esaminare un particolare momento del più complesso e ampio quadro della *venatio*, quello in cui un cervo fugge inseguito da un cane. Si ripercorrerà la storia di questa iconografia, seguendone le principali tappe e cercando di individuarne i mutamenti semantici.

ΟΨΙΜΑ ΨΗΦΙΔΩΤΑ ΔΑΠΕΔΑ ΤΟΥ ΕΛΛΑΔΙΚΟΥ ΧΩΡΟΥ ΜΕ ΔΙΟΝΥΣΙΑΚΕΣ ΠΑΡΑΣΤΑΣΕΙΣ: ΕΡΜΗΝΕΥΤΙΚΕΣ ΠΡΟΣΕΓΓΙΣΕΙΣ

Παναγιώτα Ασημακοπούλου-Ατζακά – Αναστασία Π. Πλιώτα

Ανάμεσα στα λιγοστά ψηφιδωτά δάπεδα του ελληνικού χώρου με διονυσιακές παραστάσεις που χρονολογούνται στην ύστερη αρχαιότητα επιλέγονται δύο ψηφιδωτά προερχόμενα από ιδιωτικές κατοικίες, ένα από τη Λάρισα και ένα από το Άργος. Η εικονογραφική τους ανάλυση, σε συνδυασμό με αναφορές σε κείμενα και επιγραφές, οδηγούν σε διαφορετικές ερμηνείες όσον αφορά την πρόθεση των παραγγεληιοδωτών τους.

Η απεικόνιση μιας θεραπευτικής πράξης εθνικού περιεχομένου στο ψηφιδωτό της Λάρισσας σχετίζεται πιθανότατα με τον θρησκευτικό προσανατολισμό του ιδιοκτήτη, ενώ στην περίπτωση του διαπέδου στο Άργος η παρουσία του διονυσιακού θέματος είναι θρησκευτικά ουδέτερη και συνδέεται με τον ευδαίμονα βίο και τη χαρά της ζωής.

LATE MOSAIC PAVEMENTS OF GREECE WITH DIONYSIAC REPRESENTATIONS: INTERPRETIVE APPROACHES

Panayiota Assemakopoulou-Atzaka and Anastasia Pilota

Amongst the few mosaic pavements in Greece with Dionysiac representations, we have chosen two that come from private habitations: one from Larissa and another from Argos. The iconographic analysis, in combination with mentions to texts and inscriptions, lead to different interpretations with regard to the intentions of their commissioners.

The depiction of a pagan cult scene on the Larissa mosaic is most probably related to the religious orientation of the owner, while in the case of the Argos mosaic, the presence of the Dionysiac subject is religious-wise neutral and related to prosperity and the joys of life.


UN PAVIMENTO IN *OPUS SECTILE* A MOTIVI COMPLESSI DAGLI SCAVI DI PALAZZO VALENTINI (ROMA): SPUNTI DI RIFLESSIONE SUI RAPPORTI TRA ROMA E LE PROVINCE ISPANICHE NELLA TARDA ANTICHITÀ

Paola Baldassarri

Un *opus sectile* pavimentale a motivi complessi è venuto in luce negli scavi promossi dalla Città Metropolitana di Roma Capitale nei sotterranei di Palazzo Valentini. L'esemplare, rinvenuto in frammenti sparsi su tutta la superficie di un ambiente pertinente a un complesso termale di carattere privato, annesso a una grande *domus* tardoantica, è stato ricostruito nella sua quasi totalità (35 m² circa) e parzialmente esposto sul sito di rinvenimento. L'ambiente di pertinenza era collocato al piano superiore del complesso, in corrispondenza di un sottostante ambiente con banchina sul lato di fondo, ipoteticamente identificato con un ampio *apodyterium*.

Il disegno, un *unicum*, come del resto è usuale in questo tipo di creazioni, presenta alcune analogie con quattro altri esempi databili tra la metà e la seconda metà del IV secolo, due a Roma, due in Spagna, a Siviglia. Singoli motivi inoltre, come le mandorle in giallo antico o gli occhielli in porfido, trovano qualche somiglianza con il pavimento del *tablinum* D nella *domus* di Amore e Psiche a Ostia. La complessità dello schema, l'utilizzo di marmi tra i più pregiati dell'antichità, benché di recupero, e la collocazione dell'esemplare al piano superiore, per una fruizione sicuramente riservata, ne fanno un caso interessante nel panorama della classe a motivi complessi.

La composizione, della prima metà inoltrata del IV sec. d.C., rivela l'alto livello sociale dei proprietari della *domus*, sicuramente personaggi di rango senatorio o alti dignitari



della corte imperiale, al momento destinati a rimanere ignoti. Alcuni indizi tuttavia suggeriscono l'ipotesi che provenissero o avessero relazioni con la Spagna e possedessero, a Ostia, una residenza di appoggio per i loro commerci con l'*Urbs*, attraverso Porto.

CORREZIONI OTTICHE IN ALCUNI MOSAICI TARDO ANTICHI DI PIAZZA ARMERINA

Paolo Barresi e Patrizio Pensabene

Nel corso del nostro lavoro sui mosaici della villa del Casale a Piazza Armerina abbiamo potuto osservare che in alcuni apparati musivi con grandi figure sono state usate correzioni ottiche nelle resa delle proporzioni, in modo da offrire all'osservatore una visibilità ottimale da un punto di vista privilegiato. Tali figure sono state concepite in modo da correggere le distorsioni derivanti dallo sguardo di uno spettatore posto a 45° rispetto al piano visivo pavimentale, non a 90° come nel caso delle immagini a parete, dunque collocato non sopra il pavimento, ma subito fuori di esso, lungo uno dei lati del perimetro. Ad un'osservazione secondo l'asse zenitale, le figure rappresentate in tali mosaici appaiono invece eccessivamente corte e larghe, con forme tozze e pesanti; ma le stesse figure, se osservate secondo un asse visivo obliquo, ponendosi ai piedi dell'immagine, appaiono invece slanciate e proporzionate. Probabilmente il punto di vista privilegiato era la soglia delle porte, oppure, nel caso di ambienti come quelli della sala Triconca, l'asse visivo che passava per il centro della corda dell'abside: in base ad essi venivano operate le correzioni ottiche utili. I sistemi usati per correggere tali distorsioni si possono ricondurre all'esperienza dei *picture-makers* autori degli schemi figurati alla base dei mosaici.

LE PAVEMENT AUX CENTAURES DÉCOUVERT À L'ÎLE PONTILLAC À ORANGE (VAUCLUSE, FRANCE)

Véronique Blanc-Bijon et Jean-Marc Mignon

En 1995 avait été localisé dans les caves de bâtiments médiévaux un fragment de mosaïque orné de centaures jaillissant de rinceaux ; difficilement accessible car situé à la croisée de murs porteurs, le fragment avait été laissé en place. Le bâtiment devant être réhabilité, il était devenu indispensable de procéder à une dépose de cette mosaïque qui a été effectuée en 2007 et suivie de la restauration du fragment. Cela a permis d'examiner le contexte de la découverte.

Au centre d'une vaste salle au sol de béton blanc orné de croisettes, la frise figurée encadrait un élément central (bassin ?) élimité par des plaques de marbre scellées au mortier de tuileau. Le rinceau peuplé est chargé d'animaux et de deux centaures ; les angles de la frise sont marqués par des candélabres végétaux. Montrant un état de restauration tardif, le pavement appartenait à une construction (*domus* ?) située à proximité immédiate du forum, le long du *cardo maximus*.

Cependant, et bien que présenté aujourd'hui dans le musée d'Orange, le dossier est resté jusqu'à ce jour inédit.

MOSAIC RESEARCHES IN CROATIA. RECENT DISCOVERIES

Marija Buzov

In the first centuries of Roman rule in Croatia (Roman provinces of Dalmatia and Pannonia, and X Regio Venetiae and Histriae), mosaics were most often used to cover the floor surfaces of public and private buildings in cities and in country estates. The numerous discoveries of mosaics bear witness to the import, acceptance and imitation of artistic forms in the stylistic development, but also local forms of creation, often even with certain local contributions.

The aim of this paper is to document and analyse the in situ preserved mosaics. It will present the new results of archaeological excavations at the site of Dugopolje–Vučipolje, along the course of the Zagreb–Dubrovnik highway, at the Issa thermae, the Church of the Assumption of the Blessed Virgin Mary in Rijeka, and the excavation of the Early Christian baptistery and basilica with a mosaic inscription in the village of Baška on the island of Krk.

The Late Antique hearths in the ravaged rooms with mosaic floors of the Roman maritime villa on the Vižula Peninsula near Medulin are an example of the transformation of antique buildings into nucleated settlements, the precursors of early Medieval villages.

An archaeological research was carried out in 2007 in Pomer, on the west bank of the Medulin cove. Out of devastated archaeological remains, the most outstanding find was a 5-m² section of a polychrome floor mosaic. The historical city centre of Zadar is situated on a natural peninsula, connected with the land at its southeastern end. No integral remains of the houses of ancient lader have been found, but only the remains of individual rooms (some of them with mosaics) belonging to residential buildings.


In the northern part of the old nucleus of Pula, in Kandler Street, below the foundations of the storehouse of a tobacco factory were discovered the walls of the church of St Theodor and the foundations of the bell tower belonging to a female Benedictine convent. The remains of a relatively well-preserved private house (*domus*) with black-and-white geometric and monochrome mosaics were also discovered.

DÉCOUVERTES DE PAVEMENTS DÉCORÉS À UZÈS (FRANCE, GARD)

Philippe Cayn et Bertrand Houix

D'octobre 2016 à août 2017, une fouille réalisée par l'Inrap a mis au jour sur 4000 m² tout un pan de quartiers *intra-muros* de la ville antique d'Uzès. Encore peu connue jusque-là, *Ucetia* est pourtant l'un des vingt-quatre *oppida latina* du pays Volque arécomique rattachés à Nîmes par Auguste.

Les trois rues identifiées et les îlots qu'elles délimitent semblent mis en place au I^{er} s. av. n.è. L'un des édifices s'articule autour d'une cour à portiques, et possède dans un premier temps un sol en *opus signinum*. Des sols en béton y furent aménagés ainsi que deux belles mosaïques polychromes. Sur la première, contigüe au portique, le ta-



pis bordé de tours et créneaux comprend un panneau décentré flanqué d'un cartouche inscrit en grec (*Lucius Coenilus* ou *Lucius Cornelius Sylla*). La pièce ouvre en exèdre sur une salle de réception, où deux bandes latérales en béton ornées de méandres encadrent le *tessellatum*. Quatre animaux figurent en écoinçons autour du médaillon central. L'élégance de la composition (bordures multiples ou concentriques, médaillon circulaire évoquant un bouclier), ainsi que la stylisation des figures (cernes noirs avec jeu de polychromie ocre jaune et rouge) singularisent cette réalisation de celles connues en Gaule du sud au I^{er} s. av. n.è.

Enfin, dans une autre domus, un sol en béton porte un décor en tesselles noires de tradition hellénistique (tapis carré formé d'un méandre et flanqué de dauphins).

ΕΝΑ ΜΟΝΑΔΙΚΟ ΨΗΦΙΔΩΤΟ ΜΕ ΤΟΥΣ 12 ΑΘΛΟΥΣ ΤΟΥ ΗΡΑΚΛΗ ΣΤΟ ΑΡΧΑΙΟ ΚΙΤΙΟΝ, ΚΥΠΡΟΣ: ΑΝΑΣΚΑΦΗ, ΕΠΙ ΤΟΠΟΥ ΔΙΑΤΗΡΗΣΗ ΚΑΙ ΠΡΟΚΛΗΣΕΙΣ

Ελευθέριος Χαραλάμπος

Το 2016, κατά τη διάρκεια εργασιών για την κατασκευή του νέου αποχετευτικού συστήματος στη Λάρνακα (αρχαίο Κίτιον), στα νοτιο-ανατολικά παράλια της Κύπρου, διενεργήθηκε σωστική ανασκαφή από το Τμήμα Αρχαιοτήτων, κατά την οποία αποκαλύφθηκαν αρχιτεκτονικά κατάλοιπα και τμήματα ψηφιδωτού δαπέδου (οδός Αγίου Νεοφύτου). Η κλίμακα των αρχιτεκτονικών καταλοίπων και η παρουσία υπόκαυστου κάτω από το ψηφιδωτό δάπεδο οδηγούν στην υπόθεση ότι στο χώρο υπήρχε μεγάλο λουτρό. Το τμήμα του ψηφιδωτού δαπέδου που δεν έχει ακόμη αποκαλυφθεί φέρει διάκοσμο με γεωμετρικά μοτίβα, τα οποία περιέβαλλαν τους δώδεκα κεντρικούς πίνακες που απεικόνιζαν τους δώδεκα άθλους του Ηρακλή. Το εν λόγω εικονογραφικό θέμα παρουσιάζεται σε ψηφιδωτά της Κύπρου για πρώτη φορά. Η καλή κατάσταση διατήρησης του ψηφιδωτού δαπέδου συμβάλλει σημαντικά στην καλύτερη κατανόηση της εικονογραφίας των ψηφιδωτών με θέμα τον Ηρακλή, το οποίο, σύμφωνα με τα υφιστάμενα παραδείγματα, αποτελεί σπάνιο θέμα διακόσμησης στα ψηφιδωτά του Ρωμαϊκού κόσμου.

Ο στόχος της παρούσας ανακοίνωσης, η οποία θα παρουσιάσει για πρώτη φορά τις αρχαιολογικές έρευνες σε αυτή τη θέση, είναι να γνωστοποιήσει την παρούσα ανακάλυψη στον ακαδημαϊκό κόσμο και να παρουσιάσει τα πρώτα αποτελέσματα των ανασκαφών (αρχιτεκτονικά μέλη, διακοσμητικά στοιχεία, μικροαντικείμενα). Θα συζητηθούν επίσης προβλήματα που σχετίζονται με το χαρακτήρα της ανασκαφής, εφόσον πρόκειται για σωστική ανασκαφή εν μέσω αναπτυξιακών έργων στον κεντρικό πυρήνα της πόλης, και προληπτικά μέτρα για την προστασία των αρχαιολογικών καταλοίπων.

A UNIQUE MOSAIC OF THE 12 LABOURS OF HERACLES AT ANCIENT KITION, CYPRUS: EXCAVATION, IN SITU-PRESERVATION AND CHALLENGES

Eleftherios Charalambous

In 2016, during works for the construction of the new sewage system in Larnaka (ancient Kition) at the southeastern coast of Cyprus, a rescue excavation undertaken by the Department of Antiquities brought to light architectural remains and parts of a mosaic floor (Agios Neofytos Street). The scale of the architectural remains and the presence of a hypocaust beneath the mosaic floor suggest the existence of a large bathing establishment. The uncovered part of the mosaic floor is decorated with geometric motifs that framed the twelve central panels. These panels represent the twelve labours of Heracles, an iconographical theme that appears for the first time in the mosaic floors of Cyprus. The good state of preservation of the mosaic floor contributes incrementally to a better understanding of the development of the iconography of Heracles mosaics, a rare decorative theme on the mosaic of the Roman world, as illustrated by the hitherto known examples.


The aim of this first paper on the archaeological investigations at the site is to make the discovery known to a scholarly audience and present preliminary results of the excavations (architectural features, decorative elements, small finds). At the same time, the problems arising from the nature of the excavation (a rescue excavation during construction works at a central area of the city) as well as preventive measures taken for the protection of the archaeological remains will also be discussed.

NEW MOSAICS FROM THE 'VILLA DEGLI ANTONINI' AT ANCIENT LANUVIUM

Deborah Chatr Aryamontri, Timothy Renner, Carla Mattei, Carlo Albo and Alessandro Blanco

Since 2010, the Center for Heritage and Archaeological studies of Montclair State University has been conducting a project aimed at a comprehensive understanding of the archaeological remains known as the "Villa degli Antonini". The site is located only eighteen miles from Rome along the Via Appia, near the ancient town of Lanuvium in the Alban Hills. Although it is mentioned by the ancient sources as the birthplace of Antoninus Pius and Commodus and is the place from where the well-known busts of the Antonine dynasty today housed in the Capitoline Museums were found, it is one of the least studied imperial residences in Central Italy and has been investigated only sporadically in modern times.

New excavations have brought to light, in an area that seems to be plausible to identify as the residential quarters of the villa, several rooms decorated with black-and-white mosaic pavements, in geometric and vegetal designs, one of which has a same decorative pattern of a mosaic in the Hospitalia at Villa Adriana at Tivoli.



We will present these new discoveries, once part of the decorative program of this second century AD complex, that open a new exciting chapter in the investigation of this villa complex finally starting to reveal its secrets.

THE FLOOR MOSAICS OF THE EARLY-CHRISTIAN MARTYRIUM AT AKROTIRI-KATALYMATA TON PLAKOTON, CYPRUS: DECORATION AND SYMBOLISM

Melpo Chatzinikoli

This presentation concerns the decoration of the floor mosaics in the Early Christian Martyrium at Akrotiri-Katalymata ton Plakoton, in southern Cyprus. The construction of the building, which is only a part of a larger ecclesiastical complex that is still under excavation, has been dated towards the end of the second decade of the seventh century AD. Besides a description and analysis of the motifs, a first preliminary attempt will also be made in comparing and interpreting some of the compositions, which might have served a symbolism.

The motifs found on the floor mosaics are mainly geometric, although some panels also bear floral and animal decoration, thus contributing to a rich repertory. Themes such as cross-shaped variations and knots or solar symbols attract a particular interest in interpretative approaches. The mosaics are particularly distinguished for the diligence in their execution and their artistic merit. Clearly, both the decoration and architecture of the building were integrally woven to emphasise the functionality of the monument, thus underlining its place as one of the most important structures of the seventh century in Cyprus.

GRATUITOUS NUDITY IN AN EARLY CHRISTIAN COMPLEX?

Jane Chick

In ancient Greece, the athletic male nude was celebrated and depictions of erotic nudity – both male and female – were commonplace. In Late Antique art, however, depictions of nude figures are rare, usually understood as iconographical transfers from a classical tradition, and often assumed to have pagan or mythological associations. It is surprising then, to find explicitly naked personifications of the four Rivers of Paradise and a voluptuous naked Kastalia, nymph of Apollo's oracular spring, taking centre stage in a mosaic pavement in a sixth-century ecclesiastical complex at Qasr el-Lebia in Cyrenaica.

At first glance, these naked figures in classical poses seem to be pagan survivals – their appearance in a Christian building incongruous, challenging preconceptions about what was appropriate imagery in an ecclesiastical setting. Were the personifications part of a so-called classical renaissance? Did they exemplify a resolution between two major cultural systems? Or were they deliberate inconsistencies, calculated to shock and to arrest the gaze of viewers, making them question the signification of the iconography? This paper explores why such a display of nudity might have been deemed appropriate and how the figures could have been understood by a sixth-century audience.

LE SITE DU BOURG À SAINTE COLOMBE : ANALYSE DES MOSAÏQUES DE DEUX *DOMUS* DE LA *COLONIA VIENNA*

Benjamin Clement et David Baldassari

Les fouilles préventives menées en 2017 à Sainte Colombe sur le site du Bourg ont permis d'étoffer le corpus des pavements viennois avec la découverte d'une vingtaine de mosaïques et sols en marbre répartis dans deux *domus* parfaitement préservées. La première, la maison des Bacchantes, est décorée par cinq mosaïques édifiées entre la fin du I^{er} siècle et le milieu du II^e siècle apr. J.-C. La plus remarquable ornaient le *triclinium* de cette *domus* et évoquait un thème bachique à travers quinze tableaux réalisés en *opus vermiculatum*. Le panneau central représente Bacchus abreuvant de vin sa panthère alors que les deux tableaux situés aux angles sud de l'ensemble figurent des bacchantes revêtues des emblèmes de l'hiver et de l'été. L'état de conservation exceptionnel de cette maison nous a également permis de documenter les étages effondrés en place, dont un balcon décoré d'une mosaïque monochrome et qui surplombait le portique. La seconde *domus* est construite au II^e siècle apr. J.-C. et était ornée par quatorze mosaïques et sols en *opus sectile*. L'un des petits salons de la partie publique de la maison recevait une mosaïque géométrique ornée d'un médaillon central représentant l'enlèvement d'une ménade portant un masque de théâtre (Thalie ?) par un satyre inséré dans un fond polychrome suggérant un paysage bucolique. Ces découvertes apportent ainsi de nouveaux jalons pour l'étude de la mosaïque antique et permettent d'appréhender plus précisément le *decorum* des riches maisons viennoises.


MARBLES OF CYPRUS. THEIR USE FROM ANTIQUITY TO MODERN TIMES (PRELIMINARY REPORT)

George Constantinou and Charalambos Bakirtzis

The presentation overturns old beliefs of archaeologists and art historians that the marbles that exist in the archaeological sites of Cyprus were imported from abroad and that marbles do not exist in Cyprus.

However, it was known to geologists from the end of the 19th century that in Cyprus particularly in its geotectonic zones of Pentadactylos and Mamonnia (S.W. Cyprus) there are extensive occurrences of allochthonous limestones in a great variety of colours which had undergone recrystallization metamorphism and have the physical and mechanical properties of marbles. Because of their extensive tectonism they could not be used by quarrying compact blocks and cutting slabs of large dimensions and individual architectural elements and for this reason remained unexploited.

On the other hand, similar marble pieces of small dimensions in a variety of colours were used in the Late Roman and Early Christian periods for the massive construction of floor *opus sectile* and floor mosaics. We came to this conclusion after their macroscopic examination and comparison a) with descriptions of the marbles of Cyprus by



older geologists who investigated the Pentadaktylos and Mamonia zones, and b) with data from the extensive exploitation of fragmented marbles of various colours in modern times for the industrial production of terrazzo tiles and limited production of marble slabs for covering floors and walls.

LE COMPLEXE ÉPISCOPAL DE MARIANA ET SON DÉCOR

Sophie Delbarre-Bärtschi, Daniel Istria et Amina-Aïcha Malek

A la lumière des nouvelles données archéologiques, notamment chronologiques et techniques, et en nous fondant sur les études antérieures, nous montrerons comment le décor du complexe épiscopal de Mariana (Lucciana, Haute-Corse) est élaboré sur une tradition antique tant du point de vue des motifs que des représentations figurées. Elle propose un programme iconographique maîtrisé, sorte de catéchèse picturale.

WELCOME TO PARADISE: THRESHOLD MOSAICS AND THE SPIRITUAL GEOGRAPHY OF EDEN IN EARLY CHRISTIAN BAPTISM

Nathan S. Dennis

Research on Early Christian baptisteries over the last 20 years has focused primarily on architecture and broad typologies. There has been a noticeable paucity in focused iconographical studies and virtually no discussion of the pictorial strategies employed within baptisteries to manipulate vision and reconstruct the topography of paradise, a particularly common trope in Late Antiquity. This paper examines fourth- to sixth-century mosaic pavements adorning baptistery thresholds as critical agents and framing devices for the creation of paradisiacal space in Early Christian baptism. Threshold signifiers of paradise—whether inscriptions or pictorial emblems derived from classical sources—provided the first glimpse of a restored Eden that catechumens occupied as new Adams and Eves. Although threshold mosaics in Roman houses are often considered integral components of broader spatial constructs, similar thresholds in late antique ecclesiastical space have largely been overlooked. Using case studies from the Balkans and North Africa, this paper examines the specific function that threshold mosaics played in redefining paradise inside the Early Christian baptistery.

SOME DISCONTINUITIES ON LATE ANTIQUE MOSAICS

Katherine Dunbabin

Although mythological themes continued to provide a favoured source of subject matter on mosaics all over the Roman world throughout Late Antiquity, many of them engage with their material in ways that differ from earlier periods. Some depart significantly from the traditional iconography: thus Achilles and Chiron confront the Chimaera at Vaga/Béja (Tunisia), Meleager and Atalanta hunt lions or panthers instead of the Calydonian boar on several mosaics from the Eastern Empire (Halikarnassos, Apamea, probably Sepphoris). These departures should not simply be considered as mistakes due to ignorance; they reflect attitudes towards mythology different from those lying behind the traditional iconography. Similarly the five hunters on the mosaic from Henchir Errich (region of Sbeitla, Tunisia) are only loosely connected to the mythological heroes whose names they bear; like the similar figures on an Egyptian wall hanging in the Abegg Stiftung at Riggisberg or those on the Megalopsychia mosaic at Antioch, they illustrate new concepts of the uses that figures from mythology might serve. My paper will examine the way that these and similar works reflect the changing roles of myth in the society of Late Antiquity, drawing comparisons with examples from contemporary rhetorical and encomiastic literature.

THE MOSAIC OF PÓVOA DE CÓS (PORTUGAL)

Maria de Jesus Duran Kremer

Found in April 1902 during the agricultural works of planting a vineyard in the village of Pedrógão (Alcobaça, Portugal), it was only in July of that year that it was partially lifted and transported to the Ethnological Museum (today: National Archaeological Museum) in Lisbon, where it has been since then. Very fragmented, its central panel was recovered in 2004/2005, to integrate the exhibition “Roman Mosaics in the Collections of the National Museum of Archeology”.

The figurative composition of this panel can be considered as an example of iconographic continuity of the cult of the Sun God in time and space, the link between the Greek worship of *Ἡλῖος* and *Ἀπόλλων* and the Roman *Apollo* and *Sol invictus*. Despite the various interventions of conservation of the mosaic and the different identifications attributed to the central image, the analysis of the figurative panels as a whole allows a clear identification of the central image.

At the same time, it is the only example in Portuguese territory where the figurative theme is underlined by the introduction of an “error” in the geometric composition in which it is inserted.

CONTINUIDAD DEL LENGUAJE DE LAS DIOSAS A TRAVÉS DE SU ICONOGRAFIA EN LOS MOSAICOS DE CHIPRE Y OTROS ENCLAVES DEL IMPERIO.

Mercedes Durán Penedo

Sabemos que en función de los temas que los propietarios elegían para decorar sus *domus* o *villae*, podíamos deducir su nivel intelectual, ideológico, económico, religioso o incluso su vinculación a instituciones estatales. De todas maneras en los motivos iconográficos divinos constatamos que estos eran producto de una moda en función del espacio a que se destinaba, de unas preferencias por parte del cliente y de unas ideas preconcebidas que deberíamos constatar si también se usaban para emitir mensajes de diversa índole tanto a las mujeres como a los hombres.

Las imágenes mitológicas de Venus, Ariadna, Musas, Victoria, medusa, etc. tenían una aceptación muy generalizada, y por ello era muy importante el espacio en el que se incluían. Ellas aportaban unos valores y unos arquetipos que debemos tener en cuenta. A través del análisis iconográfico y su continuidad en los mosaicos a lo largo del Imperio nos pueden aclarar la posibilidad que aquí planteamos. Los mosaicos de Chipre nos ayudan en este análisis, especialmente a su continuidad en el Bajo Imperio.

Es a partir de este aspecto, donde centraremos nuestro análisis, partiendo de la base de que las diosas no son más que personificaciones de elementos abstractos innatos en la Naturaleza que evolucionan hacia las virtudes que a las sociedades les interesa potenciar. Los componentes de esas sociedades las interiorizan y las aceptan como conductas a seguir.

THE LANGUAGE OF THE GODDESSES. CONTINUITY THROUGH ITS ICONOGRAPHY, THE MOSAICS OF CYPRUS AND OTHER PARTS OF THE EMPIRE

We know that depending on the issues that the owners chose to decorate their *domus* or *villae*, we could deduce their intellectual, ideological, economic and religious level, or even their links to state institutions. However, in the divine iconographic motifs, we found that they were the product of a fashion depending on the space for which they were destined, of preferences by the client and of preconceived ideas that we should note if they were also used for sending different kinds of messages to both women and men.

The mythological images of Venus, Ariadne, the Muses, Victoria, Medusa, etc. were very accepted, generally, and that is why the space where they were included was very important. They provided some values and archetypes that we should keep in mind. Through the iconographic analysis and its continuity in the mosaics throughout the Empire, we can clarify the possibility that we expose here. The mosaics of Cyprus help us in this analysis, especially its continuity in the lower Empire.

From this point, where we will focus our analysis, based on the basis that the goddesses are no more than personifications of abstract elements innate in nature, which evolve into the virtues that the societies are interested in promoting. The components of these societies internalise and accept them as behaviours to follow.

FROM EARTHLY TO DIVINE: THE *ASÀROTOS ÒIKOS* INFLUENCE ON THE MOSAICS OF LATE ANTIQUITY

Ehud Fathy

The two mosaics layed by Sosos in Pergamon are the only mosaics ever mentioned by Pliny in his vast telling of art history, and therefore should have had a great impact on ancient art. However, the *asàrotos òikos* mosaic Pliny describes was never discovered, and, as of today, only five later variations of this theme are known. Two examples are from Italy, and date from the end of the first to the beginning of the second centuries CE, while the other three are from Tunisia, and date in-between the third to the mid-sixth centuries CE. The aim of this presentation is to explore the transition of the theme from Rome to North Africa, and the motif's continuity in the mosaics of Late Antiquity. It is my contention that the appearance of the *asàrotos òikos* theme in Italy could be seen as an attempt to recreate the design and function of the prototype, and could be put into context by the cultural atmosphere of the "second sophistic" – which included the adoption of Greek luxury and dining practices amongst the Roman elite. In contrast, the theme's use in Tunisia varies in both shape and design. In the two examples discovered in *domus*, the motif appears as *emblemata*, or in the margin, connecting the U and T shaped decoration of a *triclinium*, suggesting a different perception and function of the theme. The third and latest example, which did not survive, was part of the floor decoration of a byzantine church, raising questions about the theme's symbolic meaning in Early Christian iconography. The theme is arguably echoed in the composition of the vault mosaics of Santa Costanza, perhaps serving to emphasise the transition from the pagan banquet to Christian spirituality.


AN UNSUNG MARINE MOSAIC FROM CARTHAGE

Joann Freed

In the late 1920s, Saumagne excavated a very large marine mosaic at Carthage on a site 100 meters southeast of the amphitheatre. The mosaic shows Nereids, Cupids, composite sea beasts and dolphins in a sea bordered by a villa or town. The mosaic, originally a fan-shaped band 12 meters wide, is displayed in the Bardo Museum (Room 23, inv. no. 2772). Dunbabin listed this mosaic in 1978, but avoided treating "purely decorative" marine scenes. Although Ben Osman described the pieces in her doctoral thesis, a close study of this mosaic has never been published. The floor has been dated by the Nereids' hairdo to the early 4th c. A.D.

The mosaic formed the hemicycle floor of a grandiose exedra, 56m across, that broke through the northeast wall of the Roman camp, a largely administrative compound (a 'praetorium') by the early 4th c. Architectural evidence for the exedra includes columns placed around a central polygonal pool.

The date and the mosaic's size and proximity to the camp and amphitheatre may agree with the note in Eusebius and Jerome that says tetrarch Maximian built *thermae* in



Carthage when there with his army for a year in A.D. 297-298. The subject matter does not provide any immediate link to that emperor, however. I will consider possibilities for the significance of the subject beyond the appropriateness of a marine scene to a bathhouse, or the simple awareness that Carthage was a city on the sea.

DES PYGMÉES AUX NAINS MUSIENS : LE DUO SUR MOSAÏQUE DE TRÈVES

Michel E. Fuchs

L'analyse du contexte de découverte de la mosaïque de Trèves montrant deux nains ou pygmées, l'un féminin et l'autre masculin, jouant chacun d'un instrument à cordes, invite à s'interroger tout d'abord sur leur présence dans le cadre de la basilique constantinienne puis sur la tradition iconographique dont ils sont issus, pour ainsi mieux saisir et leur fonction et le sens de leur représentation. Ils sont l'occasion de réfléchir à l'imagerie du concours musical des rives du Nil à celles du Rhin.

LA DÉLIVRANCE D'ANDROMÈDE SUR LES MOSAÏQUES ET LES PEINTURES : SOURCES, CONTEXTES, SIGNIFICATION DU IER AU VI^E S.

Anne-Marie Guimier-Sorbets

Tant à l'Est qu'à l'Ouest du monde antique, on connaît de nombreuses représentations de la délivrance d'Andromède par Persée, sur les mosaïques comme sur les peintures. Entre le I^{er} et le VI^e s. le style de ces représentations change plus que le schéma de composition de la scène. Nous reprendrons la question des sources tant textuelles qu'iconographiques pour mieux comprendre la diffusion de ce thème sur la longue durée — de l'époque classique jusqu'à l'Antiquité tardive — et l'évolution de sa signification, selon les contextes (domestique, funéraire), les régions et les époques.

ALL THE PRETTY HORSES: UNE MOSAÏQUE RÉCEMMENT DÉCOUVERTE À AKAKI (CHYPRE) REPRÉSENTANT UNE SCÈNE DE CIRQUE

Fryni Hadjichristofi

La fouille menée depuis 2013 au lieu dit *Pigadia*, au nord du village d'Akaki, à une 30 de km à l'ouest de Nicosie, a mis en lumière les restes d'un bâtiment qui se développe autour d'une grande citerne. Le sol de certaines pièces du bâtiment est orné des mosaïques, dont la plus impressionnante est la mosaïque qui couvre un couloir qui longe le côté sud de la citerne.

Le sujet principal de la mosaïque est une scène de cirque. Les quadriges sont représentés en course comme c'est la norme autour de la spina sur laquelle figurent divers temples ainsi que la machine avec laquelle on comptait les tours. Entre les quad-

riges il y a divers personnages équestres et débout, dans lesquels on peut reconnaître les *hortatores* et les *sparsores*. Chaque quadriga est accompagné de deux inscriptions : il s'agit du nom du cocher et du nom d'un cheval.

À l'extrémité ouest du corridor, un panneau avec un motif géométrique circulaire est apparu, dans lequel sont inclus neuf médailles chacune comprenant le buste d'une figure féminine. Les figures ont été identifiées comme les neuf Muses, chacune tenant son attribut.

La mosaïque peut être datée au 4ème siècle après JC et présente un état de conservation impressionnant et une haute qualité de fabrication.

VENATIONES E MITI CLASSICI NEI MOSAICI DELLA CASA DEGLI STRUZZI AD HADRUMETUM (ODIERNA SOUSSE, TUNISIA)

Antonio Ibba e Alessandro Teatini

Nella Casa degli Struzzi ad *Hadrumetum* i pavimenti a mosaico della seconda fase, ascrivibili agli anni immediatamente successivi la metà del III secolo, sono segnati da una riorganizzazione complessiva dell'apparato decorativo, basata, come nella fase precedente, su schemi geometrici, ai quali ora si associano tuttavia splendidi mosaici figurati disposti nel vasto complesso tricliniare, spesso considerati semplicemente come specchio dell'impegno evergetico del *dominus*, in realtà elementi inscindibili di un complesso discorso semantico che non è solo visivo ma anche ideologico. All'interno di questo spazio di rappresentanza, infatti, il mosaicista ha correlato in un percorso unitario scene tratte dalla quotidianità delle *venationes* anfiteatrali e le ha giustapposte al mito delle Amazzoni, mettendo così a confronto il passato leggendario con il presente reale. In un sofisticato gioco erudito, che riesce comunque ad attirare l'attenzione pure di un ospite occasionale della *domus*, i campioni scesi nell'arena diventano i veri eroi del mito e sottraggono l'aura della leggenda alle mitiche guerriere, riportate invece alla concretezza dell'umana realtà. Gli eroi del presente assumono così le forme e gli atteggiamenti ieratici propri delle divinità del passato, mentre le eroine del passato perdono quell'aspetto algido e irrangungibile e conformano la loro immagine ai canoni di una poco esaltante normalità. È un'inversione dei ruoli che sancisce l'ormai raggiunta supremazia dei nuovi idoli del pubblico, i protagonisti degli spettacoli anfiteatrali, rispetto ai personaggi dei miti classici, e che si presta egregiamente ad esaltare la potenza economica e sociale del *dominus* tramite la decorazione pavimentale della sua ricca residenza; al contempo è lo specchio della società colta e raffinata che anima la vita della *colonia Iulia Traiana Hadrumetina*, capace di rielaborare in forme inusuali un passato leggendario per rendere leggenda il quotidiano presente.

THE EARLIEST CHRISTIAN FLOOR MOSAICS: A REASSESSMENT

Ruth Kolarik

After the Peace of the Church, Christians' relationship to monumental architecture and decoration, including floor mosaics, was forever changed. In publications of early Christian cult buildings with mosaic pavements, archaeologists have often dated them to the Constantinian period. Recent research shows, however, that except for imperial commissions and a few precocious examples the surge in building and decorating churches came later--mid to late 4th century. Analysis of mosaics, mainly from the Balkans and Greece, shows various approaches to the dilemma of Christian imagery placed on floors. Examples to be discussed include churches from Poreč, Sofia, Philippi, Stobi, Thessaloniki (Sintivani Square) and Paphos (Chrysopolitissa). Floor mosaics from these churches combine geometric and figural images. Designs are sometimes overtly Christian such as crosses and the word ΙΧΘΥΣ. More frequently, they are derived from ubiquitous Roman images that can be reinterpreted in a Christian context: fish, birds, vines and vessels. Biblical inscriptions are sometimes used to explain and justify images, at Paphos for example, or to give didactic instruction, as in the Early Church at Stobi. The often inconsistent layouts and the many donor inscriptions indicate that in some early churches, the floors were separately paid for by several individuals, often laymen, who may have exercised influence over the choice of design. By the 5th century, this early variety in Christian floor mosaics gave way to more consistent exclusively geometric designs.

IL MOSAICO CON AURIGHI DEL "PALAZZO IMPERIALE" DI OSTIA ANTICA

Antonio Licordari e Angelo Pellegrino

Una campagna di scavo condotta dall'allora Soprintendenza Archeologica di Ostia consentì di mettere in luce, all'interno del Palazzo Imperiale di Ostia, un complesso termale realizzato nella media età imperiale e poi modificato e ristrutturato nel III e IV sec. d.C. Il calidarium esibisce, tra due vasche, un pavimento centrale adorno di un pregevole mosaico: questo raffigura aurighi vittoriosi, con palme e corone e i premi c.d. "brabeia", cioè i caratteristici cilindri metallici decorati, nonché quattordici iscrizioni quasi tutte relative ai nomi degli stessi aurighi e dei cavalli. L'importanza del pavimento musivo, notevole per le dimensioni e l'articolata e non comune scena figurata, si spiega con l'eccezionale risalto dell'edificio che decorava, quasi sicuramente destinato ad ospitare membri della classe dirigente romana, se non della stessa famiglia imperiale. Su di esso sono stati fino ad ora pubblicati contributi molto interessanti, ma ancora preliminari o parziali, anche perché non sono noti i dati di scavo.

In questa sede si prevede di presentare il mosaico in modo più completo, tenendo conto anche dell'analisi delle strutture murarie, dell'indagine archeologica che lo ha portato alla luce, e del confronto con il recente ritrovamento del pavimento musivo di Gabii. Parimenti saranno illustrate tutte le iscrizioni greche e latine, sia quelle edite che le poche ancora inedite. Questo studio consente di puntualizzare più correttamente l'inquadramento cronologico e di comprendere meglio i riflessi dell'importanza dei ludii circenses romani nel contesto sociale di Ostia.

THE GEOMETRIC MOSAIC PAVEMENTS OF THE LATE ROMAN VILLA (4TH TO 5TH C CE) OF SANTIAGO DA GUARDA, ANSIÃO, PORTUGAL: THE ENDURING CLASSICS IN A LATE ANTIQUITY DECORATION, CONTEXT, DESIGN AND MOTIVES.

Filomena Limão and Rodrigo Pereira

Santiago da Guarda is a Portuguese village belonging to the municipality of Ansião and it is located south of Coimbra, central Portugal. It is best known for its Museum or Monumental Complex, where it is possible to visit in the very same place, a real living palimpsest, a Tower dated to the 15th c. CE, a 16th c. CE Manor which belonged to the noble family of the Vasconcelos, counts of Castelo Melhor, and, beneath the two buildings, the pars urbana of a Late Roman Villa (4th-5th c. CE) with its extended pavements of geometric mosaic discovered between 2002 and 2005.

The main objective of this paper is to introduce the architecture and mosaics of the pars urbana of the Late Roman Villa. Architecture provides us with information about the comfort choices of a wealthy family and the refined taste for colourful mosaics. Mosaic patterns show centred geometric compositions, geometric and plant motives. The study of this geometric language where classical patterns and motives are reused in a late antiquity context together with new ones will help us find the purposes of the Villa's decoration, still to unveil.

METHODOLOGICAL PROPOSAL FOR THE STUDY AND DOCUMENTATION OF PAVEMENTS CONSERVED IN THE NEÁPOLIS AND THE ROMAN CITY OF EMPÚRIES


Sylvia Llobet i Font, Manuel Àngel Iglesias-Campos and Joaquim Tremoleda i Trilla

From the earliest excavations in Empúries, more than a hundred years ago, about 150 decorated pavements have been unearthed. Chronologically, they date from between the 2nd century BC and the early 2nd century AD.

This collection of pavements is one of the most important in the Iberian Peninsula thanks to the large number of examples and the varieties in the nature, technique and decorative schemes. As the pavements remain in situ, they represent an important document in the study of the construction history and function of the spaces where they are located.

No archaeological investigation or rigorous study describing each of these pavements has been made to date. Neither has a systematic program for assembling the whole photographic and cartographic documentation been carried out.

The intention of this proposal is to implement a methodological protocol for the study of ancient pavements facilitating the systematic compilation of the specific information of each of them. The final objective is to publish the corpus, or pavement catalogue, of Empúries.



As a result, the aim of this project is to document and study the different typologies of these pavements and their construction techniques, including stratigraphic study, materials identification, decorative repertoires, chronologies, and their relation to the functionality of the areas where they were placed.

ΞΕΝΙΑ ΚΑΙ ΑΡΧΙΤΕΚΤΟΝΙΚΗ ΣΤΑ ΡΩΜΑΪΚΑ ΨΗΦΙΔΩΤΑ ΤΗΣ ΚΡΗΤΗΣ

Σταυρούλα Μαρκουλάκη

Οι παραστάσεις με Ξένια στα ψηφιδωτά δάπεδα είναι άμεσα συνδεδεμένες με την αρχιτεκτονική λειτουργικότητα του χώρου που διακοσμούν. Στην Κρήτη οι παραστάσεις αυτές απαντώνται σε ζώνες ενδιάθεσης ως κύρια ή συμπληρωματική διακόσμηση τρικλινίων. Η θέση των τρικλινίων ήταν στρατηγικά επιλεγμένη ώστε οι συνδαιτυμόνες να έχουν την καλύτερη θέα και αίσθηση του περιβάλλοντος, φυσικού ή τεχνητού στα αίθρια που ανοίγονται μπροστά τους. Ο τύπος των αιθρίων δεν ακολουθεί πάντα τα γνωστά πρότυπα, αλλά παρουσιάζει ενίοτε ιδιαιτερότητες. Η επίδειξη πλούτου και πολυτέλειας από την πλευρά της τοπικής ελίτ, συχνά επικεντρώνεται στην εικονογράφηση ειδών διατροφής που καλύπτουν μια μεγάλη κλίμακα από την άγρια φύση και τα κυνήγια μέχρι την καλλιέργεια και την εκτροφή οικόσιτων ζώων και πουλερικών, ενίοτε εξωτικών. Η ανεύρεση στις ανασκαφές κουζινών και εστιών σε συνάφεια με τους χώρους ενδιάθεσης, καθιστά αναμφισβήτητο το γεγονός της άσκησης της μαγειρικής κατ' οίκον και, κρίνοντας από τις παραστάσεις, της ανάδειξής της σε τέχνη. Τα στοιχεία αυτά αποτελούν ένδειξη της ιδιαίτερης σημασίας που είχε η τροφή κατά τη ρωμαϊκή αυτοκρατορική εποχή για την τέρψη, τη φιλοξενία αλλά και τον συμβολισμό του κοινωνικού στάτους, όχι μόνο στην Ιταλία αλλά και στις επαρχίες της αυτοκρατορίας.

XENIA AND ARCHITECTURE IN THE ROMAN MOSAICS OF CRETE

Stavroula Markoulaki

Xenia representations on mosaic floors are directly connected with the architectural function of the space they decorate. In Crete, these depictions are found in habitation spaces as the main or supplementary decoration of triclinia. The position of triclinia was strategically chosen so that the diners would have the best view and sense of the environment, natural or artificial, in the atria that opened in front of them. The type of atrium does not always follow the known prototypes but sometimes exhibits specific features. The display of wealth and luxury on the part of the local elite often focuses on the depiction of a great variety of food products ranging from wild nature and hunting, to cultivation and the rearing of domestic animals and poultry, sometimes exotic. The discovery during excavations of kitchens and hearths connected to habitation spaces leaves no doubt that cooking was carried on in the home and, judging by the representations, was elevated to an art. These elements are an indication of the particular importance that food had during the Roman period, for pleasure and hospitality but also as a symbol of the social status, not only in Italy but in the provinces of the Empire too.

ΤΟ ΣΙΓΝΟΝ ΤΟΥ ΚΩΝΣΤΑΝΤΙΝΟΥ

Πέλλη Μάστορα και Χαράλαμπος Μπακιρτζής

Στην ανακοίνωση αποδεικνύεται ότι ο εικονιζόμενος στα ψηφιδωτά της Ροτόντας (Μαυσωλείο του Κωνσταντίνου Α΄) στη Θεσσαλονίκη ανισοσκελής διάλιθος σταυρός είναι το πολεμικό σίγνον, το οποίο, όπως περιγράφει ο Ευσέβιος Καισαρείας, κατασκεύασε ο Κωνσταντίνος Α΄ πριν από την μάχη στη Μουλήβια γέφυρα (312) ως μίμημα του φωτεινού τροπαίου «εν τούτω νίκα» που είδε στον ουρανό. Η κατασκευή του σίγνου το διαφοροποιεί από τα γνωστά στην ελληνική και ρωμαϊκή αρχαιότητα σταυρόσχημα πολεμικά σημεία και το συνδέει με το συγκεκριμένο αυτό ιστορικό γεγονός. Το κωνσταντίνειο σίγνον οικειοποιήθηκε από τον χριστιανισμό, αποσυνδέθηκε από το ιστορικό γεγονός και αφομοιώθηκε στην χριστιανική τέχνη ως θριαμβικός σταυρός του Θείου Πάθους. Μετά τη μετατροπή της Ροτόντας σε χριστιανικό ναό και τις επεμβάσεις στον ψηφιδωτό διάκοσμο της ο διάλιθος σταυρός διαβαζόταν ως σύμβολο του χριστιανισμού και αλληγορική απεικόνιση του Χριστού, ενώ τα συμφραζόμενα της παράστασης υπομνηματίζουν την ταύτισή του με το κωνσταντίνειο σίγνον.

THE SIGNUM OF CONSTANTINE


Pelli Mastora and Charalambos Bakirtzis

The communication proves that the uneven-armed, bejewelled cross represented in the mosaics of the Rotunda (Mausoleum of Constantine I) in Salonica is the war signum, which, as Eusebius of Caesaria describes, Constantine I made before the battle at the Milvian bridge (312) in imitation of the luminous trophy “in this thou shalt conquer” that he saw in the sky. The way the signum is made differentiates it from the known Hellenistic and Roman cross-shaped war emblems and links it with this specific historical event. The Constantinian signum was adopted by Christianity, became dissociated from the historical event and became assimilated in Christian art as the triumphal cross of the Divine Passion. After the conversion of the Rotunda into a Christian church and the interventions on its mosaic decoration, the bejeweled cross was understood as a symbol of Christianity and an allegorical representation of Christ, while the context of the depiction points to its identification as the Constantinian signum.

THE MOSAIC AND MARBLE FLOORS OF HOUSE T AT PTOLEMAIS (CYRENAICA)

Demetrios Michaelides, Eleonora Gasparini and Enrico Gallocchio

The paper will present the floor decoration of House T at Ptolemais (Cyrenaica), a building that is well known as one of the best examples of a Late Antique, elite urban house in the Mediterranean. In fact, it shows the new canons of palatial architecture that are mainly based on the display of great apsidal or triconchal halls in the reception area of the building. However, the floors of the building have not been studied in depth. Besides flagstones, concrete and tile floors, House T has marble *opera sectilia* and



geometric mosaics, of both black and white and polychrome tesserae. Their typological analysis, in relation to the plan and the internal passages, allows on one hand a better understanding of the Late Antique phase of the building, and on the other the better identification of the phases that preceded and followed the great 4th century restoration of the house. Comparison with the mosaics and marble floors of other buildings in Ptolemais, houses in Cyrene and Berenice, and the Christian churches at Apollonia and Ras el Hilal, as well as examples from outside Cyrenaica, help place these floors in their urban and regional framework.

Of crucial importance in the decoration of House T is the dialogue between tradition, that is elements already rooted in Cyrenaica since the Severan age, and innovation, namely features that responded to a new taste and/or to new and specific planning needs.

Particular stress is put on the graphic reconstruction of the floors, which is based on data acquired during the 1970s and 2008-2010. This study is made imperative by the rapid and progressive deterioration of the floors, as well as of their restoration, since they were excavated in the mid-20th century.

CONTEMPORARY COINCIDENCES? QUESTIONS OF STYLE AND CHRONOLOGY IN GALILEAN SYNAGOGUE MOSAICS

Shulamit Miller

Excavations conducted in the past decade have revealed two ancient synagogues in the Galilee region of modern day Israel. The mosaic floors of each of the synagogues is decorated with an array of Biblical narratives in addition to other figural scenes, floral and geometric designs and dedicatory inscriptions.

Stratigraphic analyses and interpretations of the material finds have led the excavator of the Kh. Wadi Hamam synagogue to date its construction to the late 3rd c. CE, terminating in an earthquake in 363 CE. The construction of the Huqoq synagogue has been dated to the early 5th c. CE, continuing in use for an unknown period of time. The chronological frameworks proposed by the excavators infer that the two synagogues could not have been contemporaries. Nonetheless, an iconographic and stylistic study of the mosaics shows that the similarities between the two is too great to merely be a coincidence, thus indicating that the two buildings were coetaneous, at least for a time.

This paper presents and discusses the mosaics from both synagogues: their iconographic repertoires as well as stylistic and technical details. The collation of the two is supplemented by additional examples of mosaics from the region, in an attempt to generate a solid stylistic basis through which the question of dating may be revisited.

DE LA TABLE SERVIE AUX TRICLINOI DE GÊ ET DES SAISONS : LES RÉPONSES APPORTÉES PAR LES ARCHIVES PHOTOGRAPHIQUES DU COMITÉ DES FOUILLES D'ANTIOCHE-SUR-L'ORONTE (1932-1939 - PRINCETON UNIVERSITY)

Eric Morvillez

La mise en ligne des archives des fouilles internationales d'Antioche permet de porter un regard renouvelé sur les habitations des élégants quartiers de Daphné. Scanné en haute résolution, les clichés sont beaucoup plus lisibles que ceux de la publication fondatrice de Doro Levi de 1947. De plus, ce dernier n'y avait publié que les images nécessaires à son analyse des pavements, sans proposer systématiquement – pour des questions aussi de moyens – les multiples photographies de détail des structures et des mosaïques prises au gré des missions. Beaucoup restèrent inédits ; certaines ne sortirent pas des dossiers d'étude, en raison de leur mauvaise qualité. C'est ainsi qu'une série de plans, parfois différents de ceux publiés, croisés avec les photographies, offrent des réponses plus claires à de nombreuses interrogations, essentielles pour la chronologie relative des pavements et leur contexte domestique. Une étude précédente des clichés de la grande résidence de Yakto m'avait convaincu de l'intérêt de ces analyses. Grâce à ces documents, on peut utilement compléter la connaissance d'autres riches habitations, souvent utilisées dans nos études de l'art musival pour caractériser l'histoire du goût et le choix des formes des espaces domestiques. Mon exposé se propose de compléter d'une part la connaissance des plans successifs du quartier qui a révélé la célèbre maison du *Buffet Supper*, et d'autre part d'apprécier l'évolution de la maison dite de *Gê et des Saisons* sur plusieurs siècles.

L'ENIGMA DEL DEL LABIRINTO DA CONIMBRIGA A RAVENNA

Cetty Muscolino e Miguel Pessoa

L'immagine del labirinto, presente in molteplici pavimenti musivi a partire dal II-III secolo a.C., s'impone all'attenzione per la straordinaria ricchezza simbolica che la caratterizza.

Si tratta di una rappresentazione di tale forza e suggestione, perché racchiude un tema di portata universale, da aver incontrato nel trascorrere del tempo un'immensa fortuna.

Semplice elemento grafico decorativo, protezione apotropaica da influenze malefiche, indicazione del complesso cammino dell'uomo, processo iniziatico, il labirinto si presta alle più diverse letture e sempre si sottrae a un'interpretazione univoca. Risulta sempre molto difficile definire il labirinto in maniera esauriente: città fortificata per il mosaicista romano, edificio complesso, danza rituale caratterizzata da un movimento pendolare, viaggio iniziatico per uscire dall'ingannevole mondo del peccato.

Partendo dai labirinti musivi presenti nel Museo Archeologico di Conimbriga, si cercherà di tracciare un percorso che conduce a quello cinquecentesco della basilica di San Vitale a Ravenna, replica forse di una decorazione più antica, come sembrano suggerire numerosi indizi.

MOSAICOS DE FUENTE ÁLAMO (PUENTE GENIL, CÓRDOBA). LOS NUEVOS HALLAZGOS

Luz Neira Jiménez

Desde principios de los años 80, con el hallazgo del mosaico nilótico, las excavaciones en el lugar conocido como Fuente Álamo, en el término municipal de Puente Genil (provincia de Córdoba), han sacado a la luz varios pavimentos geométricos y figurados, cuyo estudio a finales del siglo XX parecía ofrecer una fase de la denominada “villa”, con una cronología única.

Sin embargo, las campañas arqueológicas de la última década y las investigaciones llevadas a cabo en el marco de un Convenio entre las Universidades de Córdoba y Carlos III con el Ayuntamiento de Puente Genil y más recientemente en el Proyecto de I+D+i “Patrimonio Arqueológico, Nuevas Tecnologías, Turismo, Educación y Rentabilización Social: Un nexo necesario para el yacimiento rural” HAR2015-68059C2-2 (MINECO/FEDER,UE), han puesto de manifiesto la complejidad del yacimiento, con diferentes fases de ocupación y funcionalidad.

Esta propuesta tiene como finalidad mostrar los nuevos hallazgos de mosaicos geométricos y la revisión completa de este conjunto situado en la Bética, que con más de 35 pavimentos supera con creces los límites de lo conocido y publicado en los últimos años.

THE CONTINUITY OF CLASSICAL ICONOGRAPHY IN THE MOSAICS OF THE EASTERN PART OF THE MEDITERRANEAN WORLD IN LATE ANTIQUITY

Marek Titien Olszewski

The present contribution discusses the use of classical themes that were in vogue in the 4th century, and later, after the ban of the pagan religion in the East Roman Empire. We will talk about the subjects that were adopted in the 4th, 5th and 6th centuries in the Greek-speaking Eastern Provinces. We shall first describe the most significant remains: the mythological themes of the Cypriot mosaics of the House of Aion and the House of Theseus in Paphos, the House of Eustolios in Kourion, and then present the mythological themes and personifications of the houses of Antioch and elsewhere. We will present the zodiac mosaics and some other themes borrowed from Classical iconography and tolerated by Christians as well as by some religious minorities.

A NEW TRICLINIUM MOSAIC DEPICTING THE TOILET OF PEGASUS BY NYMPHS AND MUSES FROM ANTIOCH

Hatice Pamir

A new triclinium mosaic has been discovered in Antioch, during the rescue excavations carried out between 2010 and 2012. The pavement is dated to the second half of the 2nd century AD according to archaeological evidence, as well as iconographic and sty-

listic parallels. The triclinium is arranged in two parts, namely the main hall and the vestibule with a nymphaeon. The main hall is paved with a figural mosaic depicting the toilet of Pegasus by nymphs in a grove, and signed with the name of the mosaicist in the centre. The central panel is framed with a row of rectangular panels including the depiction of a pair of animals. The three figural panels on the service side of the triclinium are decorated with different but interrelated subjects. The first panel contains the personification of the region of Boeotia and the Helicon Mountain, the second panel depicts eight Muses with their attributes and the third panel shows Hesiodos with Calliope. The mosaic pavement of the vestibule is decorated with Erotes in a marine context, as well as two geometrical panels.

The signature of the mosaicist on the central panel of the triclinium is the first example to appear on Antiochian mosaics. This new mosaic find has enriched not only our knowledge of the Antioch mosaic repertoire but also that of Roman mosaic art during the 2nd century, with its theme, artistic value and the mosaicist signature.

ΤΑ ΨΗΦΙΔΩΤΑ ΤΟΥ ΓΥΘΕΙΟΥ. ΠΡΩΤΗ ΠΡΟΣΕΓΓΙΣΗ

Αναστασία Παναγιωτοπούλου

Τα ψηφροθετημένα δάπεδα που έχουν αποκαλυφθεί στο Γύθειο (17 στο σύνολο μέχρι σήμερα) παραμένουν ουσιαστικά άγνωστα στην έρευνα αφού μερικά μόνο έχουν αναφερθεί στα *Χρονικά του Αρχαιολογικού Δελτίου*.

Χρονολογικά καλύπτουν την περίοδο από τα πρώτα ρωμαϊκά χρόνια μέχρι περίπου τα μέσα του βου αι. μ.Χ. Φέρουν κυρίως γεωμετρική διακόσμηση, με ενδιαφέροντα θέματα. Στα αρχαιότερα διαφαίνεται έντονη η επιρροή της Ρώμης ενώ αργότερα ανιχνεύονται στοιχεία συγκρίσιμα με τα ψηφιδωτά της γειτονικής Σπάρτης.


Η παρούσα ανακοίνωση σκοπό έχει, λοιπόν, την παρουσίαση του συνόλου των ψηφιδωτών, την καταγραφή των τεχνικών και των θεμάτων διακόσμησής τους, την ανίχνευση των επιδράσεων που έχουν δεχθεί, την ένταξή τους στην παραγωγή τοπικών ή περιοδευόντων εργαστηρίων και τη συμβολή τους στις γνώσεις μας για τα ψηφιδωτά του ελληνικού χώρου γενικότερα.

THE MOSAICS OF GYTHEION. A FIRST APPROACH

Anastasia Panagiotopoulou

The mosaic pavements that have been found at Gytheion (17 to this day) remain essentially unknown since only a few of them have been mentioned in the *Chronika* of the *Arcaeologikon Deltion*.

Chronologically speaking they cover the period from the first years of Roman rule to about the middle of the 6th century AD. They carry mainly geometric decoration, with interesting themes. The earliest amongst them show the strong influence of Rome, while in the later ones elements comparable to the mosaics of nearby Sparta can be detected.



The aim of this paper, then, is to present all the mosaics, to record the techniques and the decorative motives used, to trace the influences they have received, to place them in the context of the production of local and itinerant workshops, and to assess their contribution to our knowledge of the mosaics of Greece in general.

EXCAVATING AN OLD EXCAVATION: “NEW” MOSAICS FROM EARLY EXCAVATIONS AT KOURION, CYPRUS

Panayiotis Panayides

Some of the most important Roman and late antique buildings at Kourion, Cyprus, were excavated before and just after World War II by the University Museum of the Pennsylvania University. Notable amongst those with mosaic floors are the complex of Eustolios and the so-called House with the Achilles mosaic. While the results of these excavations have never been properly published, their mosaic pavements are well known and have frequently been discussed in scholarship for their iconography, symbolism, and craftsmanship. Yet, still unknown but of no less importance are a number of fragments from mosaic floors that have been kept in store since their discovery: they represent figural compositions and geometric patterns that not only compliment the already known material, but also enhance the repertory of Roman and late antique mosaic floors of Cyprus in general.

This paper will communicate these objects to the scientific community for the first time; the aim is to examine the evidence in many scales of context, from the buildings where the fragments have been excavated to regional trends of mosaic floor decoration in Kourion and Cyprus in general.

THE GOD’S TIME. THE IDEOLOGICAL CONTINUITY OF CLASSICAL ICONOGRAPHY OF THE MONTHS IN THE CHRISTIAN ILLUSTRATED CALENDARS

Ciro Parodo

In this communication, I present a part of the results of my PhD dissertation, where I analysed all the Roman and Byzantine illustrated calendars, their chronological-geographical distribution and their historical-cultural context, and I have compared them with the rest of the artistic production in search of common iconographic patterns.

The main feature of these calendars, above all mosaics, like the well-known Mosaic of the Months from Thysdrus (3rd century AD), is the representation of the twelve months of the year by astrological, religious and rural images. With regard to the first type, the months are personified by the zodiac signs and the monthly tutelary god; the second type includes the images of the months that refer to the popular religious festivals, like *Compitalia* and *Saturnalia*, or *dies natales templorum* and *dies natales imperatorum*; finally, the third type regards the months illustrated by scenes of the most important rural jobs, in particular harvest, vintage and animal rearing, and by the main seasonal

weather phenomena. While the astrological and religious calendars are common in the 2nd and 3rd centuries AD, the rural calendars are widespread from the 3rd century, together with the so-called “cycle of the latifundium” and the gradual diffusion of Christianity to the Middle Ages.

The production of calendars is concentrated in the 3rd and the 6th centuries AD, especially in Italy, Greece, North Africa and the Middle East. Western calendars are documented above all in the domestic context, like *villae* and *domus*, such as, for example, the Mosaic of the Months in a *villa rustica* in Hellín-Albacete (3rd century AD), and the so-called Calendar Mosaic of Monnus in a rich *domus* near to the tetrarchic imperial residence in Trier (3rd-4th centuries AD). The eastern ones are attested especially in a religious context, such as churches, like the church of St Christopher in Qabr-Hiram (575 AD), and tomb chapels, like the chapel of Elias, Maria and Soreg in Gerasa (7th century AD).

Initially, the pagan upper class frequently represented the patron on illustrated calendars because, exercising an almost absolute power in his own possessions, like the dominus of the Villa of Falconer in Argo (6th century AD), the patron used the images of the months to communicate the values of *Aeternitas* and *Felicitas temporum*, already used by imperial propaganda to express the concept of stability of government and the idea of the prosperity of the world governed by Rome. In the same way the rural iconography of the months represents symbolically the cyclical course of Time and the eternal fertility of Nature.


Later, the members of high Christian clergy, such as bishop Thyrsos of the Tegea Basilica (4th-6th centuries AD), and those of the Christian aristocracy, such as lady Mary, the wealthy *domina* foundress of the Beth-Shean monastery (567-569 AD), use the illustrated calendar as decoration of cult buildings, both in the social-cultural sense, to bear witness to their élite status, and in the religious sense, because they refer to the idea of Time as the product of the almighty action of God.

The purpose of this communication is to investigate the artistic and ideological continuity of the pagan calendar mosaics in Late Antiquity. In fact, this phenomenon testifies the assimilation of the same cultural values of the pagan upper class by the Christians patrons and the use of classical iconography to express the doctrinal concepts of the Christian religion.

MUSICAL THEMES IN MOSAICS OF LATE ANTIQUITY

David Parrish

In the 4th and 5th centuries CE, representations of musicians and musical instruments appeared in numerous mosaics of both the eastern and western Roman Empire, especially in the setting of private homes. Some of these images are related to earlier musical iconography of mythological content, such as depictions of Apollo and the Muses, Orpheus, and themes derived from the Dionysiac milieu. In late antiquity, realistic representations of musicians became particularly popular, and they often reflected the



musical accompaniment to actual banquets, besides being linked to the dance and to the performance of pantomime. This paper emphasizes mosaic examples from Carthage, Constantinople, Mariamin, and Noheda, in each case identifying precisely the types of musical instruments shown, and the social and artistic context of the performances illustrated. In the process, reference is made to relevant Greek and Latin texts. This presentation is a contribution to the history of ancient musical practice, and to the history of art.

L'IMPORTANZA DEI PAVIMENTI NELLA *DOMUS* DEI MOSAICI GEOMETRICI (VIII,2,16) A POMPEI.

Maria Stella Pisapia

Questa singolare *domus* è situata nell'angolo sud orientale del crinale che si affaccia sul golfo di Napoli, nel punto più alto della colata lavica preistorica sulla quale è costruita la città di Pompei. Si trova spalle del Foro, ed è organizzata in più piani dei quali uno al livello della strada, uno superiore e due inferiori. Per questa precaria posizione la casa subì danni ingenti con il terremoto del 62 d. C., tali da rendere necessaria la ricostruzione di gran parte delle strutture dell'edificio. La decorazione parietale è andata completamente distrutta ma i pavimenti furono conservati per cui possiamo vedere la configurazione dell'atrio, che si apre sulla strada, che è del tipo ad *alae* come le grandi *domus* di Pompei (casa del Fauno, casa di Sallustio, casa del Centenario, casa di Obellio Firmo ecc.).

Lo studio dei pavimenti ci permette quindi di determinare la prima fase costruttiva dell'edificio e le fasi successive in un arco di tempo fra il II sec. a.C. e il 79 d.C.

CONTINUITY AND DISCONTINUITY OF CLASSICAL ICONOGRAPHY IN LATE ANTIQUE MOSAICS FROM BULGARIA

Vania Popova

The research deals with several figurative mosaics from Bulgaria from the second half of the 3rd century until the end of Antiquity, namely the second half of the 6th century. So far, no later monuments have been discovered after that period. These are mythological scenes and single representations, as well as personifications of seasons and abstract ideas. Some new symbols of Early Christianity are also transforming Roman iconographies and notions. Generally, there is a slow transformation of iconography and style, except in two periods (the Tetrarchy and Late Constantinian – Valentinians). Discontinuity can be found more clearly also in the “iconography” of the non-figurative mosaics and these form an entirely new phenomenon in Late Antique mosaics.

BOTTEGHE E INFLUENZE MUSIVE NELLA VILLA ROMANA DI FUENTE ÀLAMO (PUENTE GENIL, CÓRDOBA)

Luigi Quattrocchi

La villa di Fuente Álamo possiede numerosi pavimenti musivi, sia con composizione geometrica che figurata. Tra i mosaici figurati i più famosi e interessanti sono certamente quelli ritrovati all'interno dell'*oecus* con la rappresentazione delle Tre Grazie, Pegaso e una Ninfa, un Satiro con una Menade e una scena dionisiaca.

In questo contributo si cerca di capire quali e quante fossero le botteghe coinvolte nella decorazione musive che si susseguirono per almeno tre secoli (II-V d.C.) e comprendere quali fossero i cartoni ai quali si sono ispirati. Proprio circa le ispirazioni è fondamentale capire se ci troviamo di fronte a modelli conosciuti in *Betica* e ben studiati (come la famosa scuola musiva del Guadalquivir) o se invece le ispirazioni provengono da altre zone. Infatti sembra possibile che, proprio all'interno di questa villa, abbiano operato artigiani che trassero ispirazioni non soltanto dalla zona della *Betica* occidentale, ma chissà, anche da quella orientale, probabilmente dalla Vega de Granada.

ART | HERITAGE: ROMAN MOSAICS AND LATE ANTIQUE REPAIRS AT ANCIENT CORINTH (GREECE)

Betsey A. Robinson and Nicol Anastassatou

As part of a broader study of the Roman-era mosaics of Ancient Corinth, we shall present observations made during the recent cleaning and documentation of mosaics within the "Mosaic House," excavated in 1934 (*AJA* 1936; *Corinth* 1.5 [1960]). Located in Corinth's civic centre, and adjoining the South Stoa and South Basilica, this structure consists of three rooms, each with a mosaic floor: 1) a geometric pattern in the southern room; 2) a Nereid riding a Triton within elaborate guilloche meanders in the large, central hall; and 3) Dionysos in a feline-drawn chariot in a small chamber to the north. Early conservation efforts left the mosaics vulnerable to environmental stresses; however, recent cleaning, photography, and photogrammetry offer new insights into artistic details and materials. Particularly interesting are late antique repairs of surface damage, probably earthquake-related, only briefly considered in earlier reports. Furthermore, reevaluations of excavation records, context, and comparanda suggest we rethink the purpose and history of the "Mosaic House."

FANTASTIC BEASTS AND IMPERIAL SPECTACLE: RE-VIEWING THE MOSAICS FROM THE GREAT PALACE IN CONSTANTINOPLE

Jeremy Rossiter

The unusual imagery of the mosaics found in the Great Palace at Constantinople has generated a good deal of debate about both their meaning and their date (summarized by Dunbabin *Mosaics of the Greek and Roman World*, Cambridge 1999 p. 235). The vast




tableau of human and animal figures includes scenes of bucolic life and violent death in equal measure. Beasts, some fantastic, some exotic, and some mundane, provide a unifying theme. This paper will look in particular at those parts of the tableau, which reference the world of contemporary spectacle, both that of the arena, represented by two images of *bestiarii* confronting dangerous felines, and that of the circus (hippodrome) represented by another, often misunderstood, image of four *ministri* preparing a racecourse for chariot racing. The paper argues that these scenes, together with the surrounding imagery of real and mythical animals, are meant to evoke contemporary events in Constantinople. If a date for the mosaics in the first half of the 6th century is accepted (Dunbabin regards this as the ‘most likely’ date), these events should probably be connected to the reign of Anastasius I (AD 491-518). The imagery of the mosaics will therefore be reconsidered in light of what we know from historical sources about public spectacle in Constantinople during the reign of this emperor.

THE POWER OF WORDS: INSCRIPTIONS ON FIGURAL MOSAICS

Veronika Scheibelreiter-Gail

The contribution deals with inscriptions on Late Antique mosaics and focuses on the changed epigraphic habit during this period: Late Antiquity provides us with an enormous quantity of inscriptions that always correspond with the depictions on the floors. Especially private residences of the ancient Eastern Mediterranean can be taken as excellent examples for demonstrating an increase of written “messages” on mosaic pavements. The reason for this might be based on the need of labelling complex iconographic depictions in order to convey certain mentalities to the audience. The latter, in combination with education as well as philosophical concepts could obviously only be transported by inscriptions that explained the subject to visitors of the lavishly decorated houses. In this context, the question arises if inscriptions and large-scale figurative scenes were a mere fashion in Late Antiquity and should illustrate the social status of the house owners or if they should (also) express personal interests and/or (religious) beliefs. Mythological depictions in private dwellings will be contrasted with mosaics in contemporary public buildings, first of all churches. The contribution will illustrate this topic from case studies of Late Antique residences in the Greek East.

L’IMAGERIE DIONYSIAQUE DANS LA MOSAÏQUE TARDIVE DE L’ALGÉRIE ANTIQUE

Nedjma Serradj-Remili

L’antiquité tardive se caractérise par un mélange de traditions antiques (la romanité), d’influences « barbares » et d’apports chrétiens. Ce mélange apparaît clairement dans l’art de la mosaïque, notamment dans les mosaïques dionysiaques de l’Algérie antique de la fin du IIIe jusqu’au VIe siècle.

Les artistes Africains sont restés fidèles aux thèmes iconographiques païens empruntés à la mythologie gréco-romaine. Ils ont, ainsi, continué à produire des pavements figurés variés toujours dans le respect des normes classiques avec toutefois une empreinte africaine.

De nombreuses mosaïques dionysiaques représentent soit le thème du triomphe de Bacchus en Maurétanie (Caesarea, Portus Magnus, Setifis) et en Numidie (Cirta), soit le thème des noces de Dionysos avec Ariane en Numidie (Lambaesis), ou encore Dionysos associé à d'autres personnages mythiques (mosaïque d'Hylas de Cirta), ou enfin, des membres de son thiasos en Maurétanie (Caesarea), en Numidie (Cuicul) et en proconsulaire (Hippo-Regius).

D'autres œuvres musivales datant de l'époque tardive fin IV^e-V^e siècle) figurent des attributs dionysiaques végétaux (rinceaux de vigne, raisin, laurier, lierre), animaliers (paon, oiseaux, tigre, éléphant) ainsi que les attributs fabriqués (canthare, cratère). Certaines ornaient même des basiliques ou églises (Theveste, Castellum-Tingitanum, Caesarea). Cette imagerie du symbolisme dionysiaque côtoyant une iconographie purement chrétienne atteste de la persévérance d'éléments iconographiques païens et de leur réemploi (et adaptation) dans un contexte chrétien.

PIAZZA ARMERINA : LE DIALOGUE PHILOSOPHIQUE AU CENTRE DU PAVEMENT DE LA GRANDE CHASSE


Brigitte Steger

Nous proposons une nouvelle lecture d'un tableau qui figure au centre du pavement de la Grande Chasse. Cette scène, située juste devant l'entrée de la basilica, traiterait de philosophie politique. Elle évoquerait notamment un célèbre passage du *De republica* de Cicéron, un dialogue philosophique entre Scipion Emilien et Lélius au sujet d'un éléphant et d'un cornac aperçus naguère par les deux amis, dans les environs de Carthage. Ce tableau, d'une grande importance, tant sur les plans littéraires que politique, aurait eu, en outre, une portée historique non négligeable. Enfin, les représentations de l'éléphant, emblème des Scipions et des Metelli et du personnage de Scipion Emilien devant l'entrée de la basilica, auraient probablement servi à mettre en exergue la prestigieuse généalogie familiale des propriétaires de la villa. Par conséquent, ce tableau tardif se rattacherait aussi à la tradition classique des portraits d'hommes illustres et à celle des portraits d'ancêtre.

LE PAYSAGE MYTHOLOGIQUE DES POÈTES GRÉCO-LATINS DANS L'ANTIQUITÉ TARDIVE : LA REPRÉSENTATION D'IDALIUM DANS LA MOSAÏQUE AUX ÎLES DE LA MÉDITERRANÉE D'AMMAEDARA (HAÏDRA, TUNISIE)

Miwa Takimoto

L'île de Cypros et les deux cités chypriotes de *Paphos* et *Idalium*, liées aux haut-lieux d'Aphrodite/Vénus, sont chacune représentée comme une île et désignée par une in-



scription latine dans la mosaïque aux Îles de la Méditerranée d'*Ammaedara* en Afrique proconsulaire, datée de la fin du IIIe ou du début du IVe siècle. Dans la littérature mythico-poétique, *Idalium* n'apparaît pas dans l'*Hymne Homérique à Aphrodite* comme une étape du parcours d'Aphrodite dans son voyage céleste, mais on la trouve chez Théocrite dans une scène amoureuse entre Aphrodite et Adonis comme un jardin rempli de fleurs. Chez les poètes latins, Properce et Ovide reprennent *Idalium* comme un lieu où les deux amants se sont unis et où meurt Adonis, tandis que Pline indique que ce centre religieux était déjà abandonné à son époque. Dans le livre I de l'*Énéide*, le sommet du bois d'*Idalium* représente un espace important pour un stratagème de la déesse pour protéger Énée. La seule représentation de cette scène virgilienne dans un paysage idalien se trouve dans une illustration d'un manuscrit exécuté aux alentours 400, le *Virgile du Vatican*. Très curieusement, la sensibilité au paysage mythico-poétique virgilien et à la description pseudo-cartographique de ce manuscrit tardo-antique se retrouve également dans la mosaïque aux Îles. Dans cette communication, nous nous focaliserons sur cette interaction du visuel et du verbal qui se révèle dans la culture littéraire de l'Antiquité tardive, afin d'aborder finalement un aspect de l'interprétation sur la représentation de la mosaïque aux Îles.

CLASSICAL PAIDEIA AND ACQUAINTANCE WITH THE BIBLICAL TEXTS; CHANGE AND CONTINUITY

Rina Talgam

My paper explores how the Greek idea of *paideia* changed within Judaism and Christianity to the study of the Bible, and how art served as educational “visual aid” for this purpose. I suggest that the significance attached to ancient myths as part of the Greek *paideia*, the treatment of some classical sources (especially Homer) as canonical texts, and the common Scriptures shared by the monotheistic religions form the background for this phenomenon. In a culture as rich in visual representation as Rome, which recognised the power of art as a means of propaganda and representation of class or religious status, the temptation to adopt art as a way of illustrating sacred texts must have been very strong.

My lecture focuses on the representation of biblical narratives in synagogue mosaics of the fourth and early fifth centuries, our knowledge of which has greatly expanded recently with Jodi Magness' excavations at Huqoq and earlier findings by Uzi Lieberman and Benjamin Arubas in their excavations at Wadi Hamam. The biblical scenes on the mosaic floors highlighted the fact that the synagogues were the repositories of Jewish sacred texts. Although the mosaics expressed the Jewish identity by means of devotion to its foundational myths, one may observe the continuity of classical types of narration, the use of quasi-*emblemata* and classical iconographical formulas.

MOSAÏQUES AU GORGONEION, TOURNOIEMENT ET ILLUSION D'OPTIQUE: UNE ASSOCIATION ANCIENNE


Valérie Toillon et Pierre Bonnechère

Les mosaïques au gorgoneion font sans doute partie des décors de pavement le plus commun du monde gréco-romain, qu'il s'agisse de leur répartition géographique (de la Grèce à l'Angleterre, de l'Afrique du Nord aux frontières orientales de l'Empire Romain) ou de leur longévité chronologique (IVe av. J.-C.- IVe s. apr. J.-C.). Dans ces figurations, le masque de Méduse est rarement dissocié d'un motif géométrique (rosace, motif "poilaire", en écaille, "labyrinthique", etc.) qui crée sans ambiguïté une illusion d'optique, et est habituellement interprété comme une abstraction du bouclier d'Athéna (Égide). Cette association iconographique va au-delà du simple aspect d'*apotropaion* usuellement donné au gorgonéon, et semble trouver son origine dès les premières figurations de celui-ci durant le haut archaïsme, en particulier sur les vases à boire, où il est habituellement associé à des motifs tournoyants, concentriques ou en révolution (cercles concentriques, bateaux, frises d'animaux ou scènes de beuverie) mais aussi dans l'iconographie funéraire (vases, peinture, sculpture) et sur les boucliers votifs. Il s'agira alors de mettre en avant le sens prêté à cette association iconographique liée dès le début à l'illusion d'optique, et de montrer que depuis les origines le gorgoneion fait office de point de contact entre les mondes. Signification toujours valide au IVe s. apr. J.-C. à l'exemple d'une mosaïque de pavement provenant d'une domus (*triclinium*) de l'ancienne Marcianopolis (Devnya, Bulgarie) datée du début du IVe s. apr. J.-C. qui montre un gorgonéon placé au centre d'une composition rayonnante d'écailles bicolores noires et blanches. L'étude prendra en compte autant les documents iconographiques que les sources littéraires.

IL PAVIMENTO MUSIVO DELLA BASILICA DI SANTA MARIA ASSUNTA TORCELLO (VENEZIA): FASI COSTRUTTIVE, LETTURA ICONOGRAFICA, NUOVE CONSIDERAZIONI

Giordana Trovabene

Il contributo vuole analizzare il complesso pavimento della basilica di Santa Maria Assunta a Torcello, sia dai frammenti della prima stesura, in tessellato geometrico assegnabile al IX secolo, alla stessa quota del gradino di accesso alla chiesa di epoca carolingia, sia quello soprastante che oggi si vede, realizzato in *opus sectile* con piccoli inserti di *tessellatum*. Pur alterata da numerosi interventi (inserimento di tombe e vari altari nel corso del tempo, per non parlare dei lavori di manutenzione e di restauro), la struttura di tale pavimentazione non è stata del tutto compromessa: essa ricopre interamente le tre navate e la zona sopraelevata del presbiterio, mentre nell'abside centrale e in quella sud è scomparsa. La cronologia di questa pavimentazione non è ancora certa e, negli studi esistenti, ed essa è stata datata tra l'XI e il XIII secolo, in assenza di prove documentarie o archeologiche precise. La nuova lettura delle sue componenti strutturali e iconografiche, permette di valutarne la qualità formale e la



preziosità dei materiali, consentendo di stabilire una cronologia più precisa sulla base dei modelli di riferimento e dei confronti possibili. Gli esemplari superstiti di questa tipologia di pavimenti in opera mista, in particolare di area veneta, sono la prova del dialogo tra lessici formali diversi, modelli precisi, iconografie simboliche, racconti figurati che dimostrano un progressivo allontanamento dalla tradizione di tecniche antiche che per mano di maestranze locali, alle soglie del medioevo occidentale, non avevano comunque dimenticato i modelli orientali.

FROM THE PAGAN RIVER GODS TO THE CHRISTIAN RIVERS OF PARADISE. ILLUSTRATIONS OF THE FOUR RIVERS OF PARADISE ON EARLY CHRISTIAN MOSAICS

Mishko Tutkovski

In Early Christian art, there are only a few personifications of the Rivers of Paradise preserved. Their iconography is influenced by representations of the river gods known from earlier, Roman examples of pagan art. The most representative illustrations preserved on Roman mosaics are the personifications of the Nile and the Euphrates shown in the cosmological mosaic in the so-called House of the Mithraeum from Emeritia (Mérida), the personification of the river god Eurotas from the mosaic in the baths of Salamis on Cyprus, the river gods illustrated on the mosaics from House of the Medusa in Alter Do Chão, and in one of the Roman villas from Zeugma.

Using the same iconographical matrix from the illustrations of the pagan river gods, the Christians created the images of the Four Rivers of Paradise. In other words, they started to tell different stories and brought different messages to the believers using the same imagery as their pagan predecessors. Hence, on the mosaic from the nave of church B of Paphlagonian Hadrianoupolis, the Four Rivers of Paradise are visualised as half-length figures holding vessels in the shape of a horn, out of which the rivers flow out, while on the mosaic from the nave of the basilica at Tegea, there is preserved a personification of the river Tigris, depicted as a human figure holding a vessel, from which water flows out. Similar iconographic illustrations of the Four Rivers of Paradise, visualised as naked men seated above or next to the vessels from which water flows out are shown on the mosaic from the nave of the Eastern Church at Qasr-al-Libya; while in the baptistery of the Tetraconchal church in Lychnidos, the Four Rivers of Paradise are visualised as anthropomorphic faces, and the water flows out of their mouths.

The aim of this presentation is to analyse the iconographical variations of the Four Rivers of Paradise illustrated on mosaics from early Christian churches, to show their relation to the images from earlier Roman mosaics, and to define their symbolical meaning in the new Christianised world.

LA REPRESENTACIÓN DEL CIRCO EN EL MOSAICO DE NOHEDA: PRECISIONES CRONOLÓGICAS A LA CONSTRUCCIÓN DE LA VILLA EN BASE A LA ICONOGRAFÍA DEL MISMO

Miguel Ángel Valero Tévar

El estudio meticuloso del mosaico de Noheda sigue aportando importantes novedades. Este pavimento figurativo de 231,62 m² conservados, está realizado en su mayor parte con *opus vermiculatum*. Se estructura en seis escenas de estilo narrativo, independientes pero interrelacionadas entre sí, en los que aparecen temáticas con alegorías mitológicas, representaciones de diversos *ludi* y alusiones a géneros literarios y teatrales.

Es precisamente en uno de esos paneles figurativos –concretamente en el que se refleja la contienda mantenida entre el rey Enómao y el joven Pélope por Hipodamia– donde se encuentra una magnífica representación de un circo romano en la que se observan la *cavea*, la *arena*, la *spina*, las *metae*, los *ovaria*, la *phala*, así como varias esculturas de dioses y animales que ornamentarían el edificio. Es la lectura del conjunto de elementos decorativos, la que aporta una información relevante a la hora de datar el edificio triclinar y la última fase del complejo, ya que la plasmación de diversas estatuas en el tapiz musivo de Noheda, evocan a las que se encontraban en el circo de Constaninopla, lo que ineludiblemente implica que el *pictor imaginarius* que diseñó las escenas del mosaico conquisce, o vió, o tuvo constancia de los elementos ornamentales la construcción oriental, lo que aporta una novedosa fecha *post quem*, para el mosaico de Noheda.

AUTOUR DES TOURS ET DES CONTOURS. LE MOTIF DE LA ROUE DANS LES MOSAÏQUES D'ÉPOQUE HELLÉNISTIQUE, JUSQU'AUX MOSAÏQUES DE L'ANTIQUITÉ TARDIVE

Véronique Vassal

L'objet de cette communication est de réévaluer, sur la base des dernières découvertes, la réalité d'une continuité iconographique entre mosaïstes de la Méditerranée orientale et occidentale. Nous nous interrogerons sur les différentes représentations du symbole primitif qu'est le cercle. Notre étude s'attachera plus particulièrement au motif de la roue auquel on peut attribuer une fonction apotropaïque ou que l'on peut identifier parfois à une roue zodiacale, une roue solaire radié déterminant ainsi des concepts du temps. Il conviendra de préciser ces différents sens en nous appuyant sur l'iconographie des mosaïques hellénistiques comme celles de la Villa de la Bonne Fortune à Olynthe, des sols récemment mis au jour à Uzès dans le Gard, jusqu'aux mosaïques de l'Antiquité tardive.

IMAGES DE MOSAÏQUE ET D'OPUS SECTILE EN PEINTURES CHEZ LES MOINES COPTES DES KELLIA (EGYPTE, 5E – 8E S.)

Denis Weidmann

La pierre est une rareté dans les quelque 1500 constructions monastiques du désert des Kellia (5e – 8e s.). Aucun pavement de mosaïque n'y a été découvert, cependant, le site est un étonnant conservatoire des thèmes et décors de la mosaïque. Ils apparaissent sous forme peinte, aussi bien sur sols maçonnés que sur les parois. Des modèles comme les décors centraux en fleurons à six pétales, déjà attestés à l'époque ptolémaïque dans la vallée du Nil sont transposés aux 6e – 7e s. dans l'architecture de brique crue en milieu désertique. Les motifs évoluent et sont associés à l'ornementation liée aux activités liturgiques. Avec les motifs de l'opus sectile, ils composent les tapis et nattes traditionnellement tissés par les moines, qui sont souvent peints sur les plinthes des églises et salles de réunions, aux 7e – 8e siècles.

La découverte d'un véritable opus sectile en plaquettes de verre (5e siècle) dans une des églises des Kellia sera rappelée.

FIGURATIVE VS. NON-FIGURATIVE COMPOSITIONS IN SYNAGOGUE MOSAICS: THE SYNAGOGUE AT 'EN GEDI AS A TEST CASE

Zeev Weiss

In ancient Palestine, rich mosaic carpets with figurative depictions decorated the synagogue's nave while others containing geometric and floral patterns usually adorned the floor in the aisles. The detailed iconography in the nave, in contrast to what was found in the aisles, was meant to draw attention to the focal space inside the building, while compositions appearing in other late antique synagogues exhibit an overall pattern covering the entire mosaic carpet, some having a single pattern and others having two or more carpets featuring different designs.

Why certain communities preferred to decorate their communal halls with simple designs and not figurative panels will be addressed in this lecture and focus on those mosaic carpets decorated with an overall pattern. An examination of the finds from the 'En Gedi synagogue will serve as a test case and will allow us to assess whether it was simply a matter of the community's artistic taste or a different approach. Is the simplicity of the designs indicative of the community's financial means? Did they serve an internal purpose, or did they respond to an external challenge that the synagogues' artists, or those who commissioned the mosaics, wished to emphasize? Several theories regarding the interpretation of such mosaics will be discussed; the methodological difficulties of certain interpretations will be addressed, and an alternative approach that could explain the unique layout of the 'En Gedi mosaic as well as facilitate future studies will be proposed.

AN INTRODUCTION TO THE ILLUSTRATIONS OF ROMAN MOSAICS IN THE COLLECTION OF RICHARD TOPHAM (1671-1730), NOW IN ETON COLLEGE LIBRARY

Patricia Witts

The Topham Collection, now held in Eton College Library, contains nearly 3,000 items. Most are original drawings commissioned by Richard Topham (1671-1730), a wealthy and well-connected politician and connoisseur.

The collection is rich in depictions of ancient sculptures, stuccoes and wall-paintings but it also includes about 70 images of mosaics. These mainly relate to discoveries made in Rome and the surrounding area but a small number concern mosaics from Roman Britain.

While some of the mosaics still exist, many of the items relate to mosaics that no longer survive and, in some cases, for which there appears to be no other record.

Topham was able to employ the finest artists: for instance, the collection includes exquisite drawings of sculptures by Pompeo Batoni. For the Italian mosaics, many of the watercolours are by Francesco Bartoli (the son of the renowned Pietro Santi Bartoli) and Gaetano Piccini, while Richard Bradley and Will Webb are among the artists of the Romano-British mosaics.

To date, the illustrations of mosaics have not been studied as a separate category but have been included with wall-paintings as *Picturae Antiquae*. They have received only the briefest treatment and many are unpublished.

This paper will draw on my current research into the Topham Collection but will be tailored to fit the time available at the Colloquium, providing a brief introduction and highlighting some of the especially important images of mosaics.



*Katalymata ton plakoton
(Courtesy of E. Procopiou)*

POSTER ABSTRACTS

DES ARCHIVES AU MUSÉE : ÉTUDE, REMISE EN CONTEXTE ARCHITECTURAL ET PRÉSENTATION DES MOSAÏQUES DE L'ÉGLISE D'OUM NIR (SYRIE DU NORD)

Komeit Abdallah et Frédérique, Marchand-Beaulieu

Découverte de façon fortuite, l'église d'Oum Nir a été fouillée et documentée il y a près de quarante ans mais reste cependant inédite.

L'étude de cette église du VI^{ème} siècle a pu être menée grâce aux photographies prises lors de la découverte et aux mosaïques qui ont été déposées au musée de Marrat Al Nouman. Ces pavements ont été découpés d'abord pour les besoins de la dépose, mais aussi en raison des contraintes d'installation dans le musée. Un travail de documentation dans les archives et l'examen des tapis ainsi restaurés ont permis de restituer les sols de l'église dans leur contexte architectural.

Maintenant, nous sommes en mesure de donner au public une lecture globale des mosaïques actuellement dispersées dans les salles d'exposition.

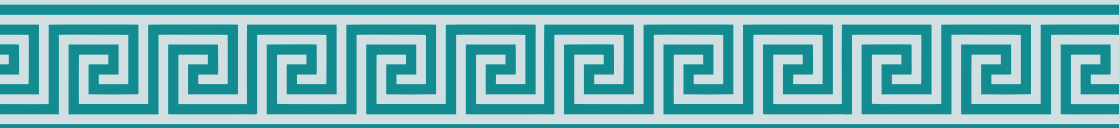
La collaboration entre restaurateurs, conservateurs, architectes et archéologues est essentielle pour proposer une muséographie plus scientifique, destinée à l'ensemble des publics. La réalisation, dans un premier temps, de panneaux pédagogiques présentant les résultats de cette recherche inédite, les mosaïques et les propositions de reconstitution dans l'architecture de l'édifice, pourra également être utile lors de réaménagements des salles ou de travaux des collections.

Ce sont cette étude inédite, la remise en contexte ainsi que la présentation publique que nous aimerions présenter lors du XIV^{ème} colloque de l'AIEMA à Nicosie.

LES HORAI, AION ET DIONYSOS AILÉ DANS CERTAINS SYSTÈMES DÉCORATIFS DE POMPÉI, DÉLOS ET NEA PAPHOS

Laura Caso

L'objet de cette communication est l'analyse iconographique et iconologique des mosaïques de la Maison de Dionysos à Nea Paphos, en particulier de la mosaïque représentant les quatre Saisons. Le point de départ a été le sexe masculin des quatre Saisons (Horai) dans cette mosaïque de la fin du II^{ème} siècle ou du début du III^{ème} siècle ap. J.-C. Mon analyse a considéré le contexte social, économique et culturel du *dominus*-mécénat. J'ai étudié à cet égard les liens possibles existant entre la culture du *dominus* et la poésie d'Ovide et d'Apulée. J'ai donc examiné les mosaïques de l'Afrique Romaine représentant les Horai (de sexe féminin et de sexe masculin) et en poursuivant cette recherche à rebours, dont l'objet a été aussi Aion (*Saeculum*, *Aeternitas*, *Annus*) et Dionysos, mon analyse a considéré l'aspect iconographique et iconologique des ailes par rapport soit à Dionysos soit aux Horai. J'ai examiné à ce propos le sujet de Dionysos ailé chevauchant



un félin dans la mosaïque de la Maison de Dionysos à Délos (II siècle av. J.-C.) et l'iconographie de Dionysos ailé dans la mosaïque de la Maison du Faune à Pompéi.

L'examen de cette iconographie de Dionysos a été suivi par celui de l'iconographie des Horai ailées soit dans la mosaïque soit dans la peinture, en ce qui concerne surtout le Genius de l'Automne de la Casa degli Epigrammi à Pompéi (30 av. J.-C.) et la Saison de l'Automne de l'*Insula Occidentalis* à Pompéi (50-40 av. J.-C.). Ma recherche a démontré surtout l'existence de l'iconographie des Horai ailées déjà à partir du II-I siècle av. J.-C. Cette iconographie continue jusqu'à l'Antiquité tardive, tandis que les Horai de sexe masculin sont présentes dans le système décoratif à partir du II siècle ap. J.-C. Le choix des Horai de sexe masculin et dépourvues d'ailes, par le *dominus* et l'atelier de la Maison de Dionysos, a été suggéré par une conception moins idéalisée de la vie et donc plus réaliste qui a trait surtout à une économie agricole florissante fondée sur la viticulture et sous le patronage de Bacchus. En fait les Horai, aux traits décidément masculins de la mosaïque de la Maison de Dionysos, s'inspirent bien des ouvriers et des paysans travaillant dans les champs pour augmenter la richesse du *dominus*, dont la vision de la vie est réglée soit par l'économie soit par le mythe, selon les sujets sélectionnés dans les mosaïques. Ces thèmes, étroitement liés à la vie agricole, s'inspirent aussi d'une théologie cosmogonique et cosmologique dominée par Dionysos, les Horai et Aion.

MOSAIC FLOORS FROM NEWLY DISCOVERED DINING ROOM (*STIBADIUM B*) IN CONSTANTINE'S VILLA AT MEDIANA

Vesna Crnoglavac

During the excavations in 2010 / 2011 / 2015, a new dining room was discovered in the northwestern part of the villa (*stibadium B*). Its floors are decorated with mosaics of around 45 m², presenting new motifs unknown in the corpus of Mediana mosaics. They were conserved and are presented in situ.

The entrance to *stibadium B* was decorated with a mosaic made of a combination of the *opus tessellatum* and *opus sectile* techniques, as indicated by the preserved parts of the framing border and by fragments of marble tiles, found in the central part of the space.

The composition in the central room consists of a central and a border zone. The first is shaped like a wreath made of a plait with set apart strands, within which are medallions, creating a central panel shaped like a concave octagon (DÉCOR 307). The plait consists of bands with different motives: wave crest (DÉCOR 101b), isosceles triangles in a row (DÉCOR 11d), double plait (DÉCOR 70d) and symmetrically nuanced band (DÉCOR 6b). The border zone is made in the form of a wide field comprising several bands of white, grey and red colour, then a dentilled band and a wider three-strand guilloche. In the triangular

fields between the guilloche and first framing band eight branches are presented.

The mosaic in the eastern room is largely destroyed, but the preserved fragments indicate that the rectangular composition consisted of a network of octagons interlinked by squares (DÉCOR 163b). The octagons were decorated with the Solomon knot motif and four spherical cuttings filled alternately with red and white colour and square fields with quatrefoils.

The western room has rectangular composition which is decorated with a motif of a multi-strand guilloche (DÉCOR 140e) framed with a band with a wave pattern (DÉCOR 101b).

DA E42 A OMP 2018: I PAVIMENTI DI OSTIA ANTICA IN 3D

Massimiliano David, Stefano de Togni e Dino Lombardo

La missione archeologica del Dipartimento di Storia, Culture e Civiltà dell'Università di Bologna, denominata "Progetto Ostia Marina" opera ormai da un decennio nel quartiere fuori porta Marina di Ostia. Nel corso delle indagini sono stati scoperti alcuni edifici precedentemente sconosciuti, come le Terme del Sileno (IV, ix, 7) e la Caupona del dio Pan (IV, ix, 5), che sono stati sottoposti ad attento esame con saggi stratigrafici; ciò vale anche per alcuni edifici delle *insulae* ix, x e xv, come le Terme della Marciana (IV, x, 1 e 2) e le Terme di Musiciolus (IV, xv, 2). In vari casi sono emersi apparati pavimentali antichi di tipi diversi (mosaici, pavimenti a piastrelle, battuti, ecc.) e grazie allo studio stratigrafico è stato spesso possibile chiarirne la cronologia e la tecnica esecutiva. Il pavimento antico, spesso analizzato limitatamente solo in superficie è in realtà completamente comprensibile (e databile) solo analizzando la sua "terza dimensione", cioè gli strati preparatori e le sotto-preparazioni. Nel presente contributo si presenta una vasta casistica di pavimenti scoperti (o riscoperti) e documentati con le più avanzate tecnologie.

LES MOSAÏQUES TARDIVES DE SUISSE, ENTRE CONTINUITÉ ET ORIGINALITÉ

Sophie Delbarre-Bärtschi

Parmi les 580 mosaïques mises au jour sur le territoire suisse, seule une dizaine ont été posées entre la fin du 3e et le milieu du 7e siècle apr. J.-C. Malgré leur nombre restreint, ces mosaïques se caractérisent par une variété importante de techniques et de styles. Le pavement le plus proche des nombreux exemples du Haut-Empire est celui du groupe épiscopal de Genève, dont le premier état de construction est aujourd'hui daté archéologiquement de la fin du 4e ou du début du 5e siècle. En revanche d'autres sols, provenant notamment d'*Aventicum* (Avenches, VD) ou d'*Augusta Raurica* (Augst, BL), frappent par leur originalité, tant stylistique que technique.



TRADITION OF THE CLASSICAL HERITAGE IN THE LATE ANTIQUITY MOSAICS IN SICILY: IDEOLOGICAL AND ICONOGRAPHIC ASPECTS

Dominique Maria Di Caro

The mosaic expresses and influences the evolution of the culture and the values system of a specific society as a form of iconic mediation, becoming a precious historical testimony. Mosaic art constitutes not only “*daidalon*”, which is a product of conceptual and creative appointment, but also a complex symbolic system of communication in which every element acquires a precise cognitive function.

The Late Antiquity *facies* of Sicily – compared to the stereotypes that have often influenced the reading of the Late Antiquity – reveals itself as articulated and substantially positive. The present contribution, starting from the micro-history of the sites and an iconographic analysis of the mosaics, reconstructs the processes of transformation / continuity in comparison to the consolidated Roman tradition. The iconographic and stylistic repertory of classical mark, have been influenced by the so-called minor arts, painting, monumental art and funerary sculpture, that are gradually assumed by new ideologies and a new spirituality.

During the first centuries of Christianity, art does not have a specifically Christian content, but it is a product with a symbolic, synthetic and ornamental character. The result is a hybrid product, in which the classical tradition with mythological, marine, artistic genre themes coexists with the new biblical and paradigmatic themes. Animalistic themes are privileged – in particular birds, symbols of the soul – in bucolic landscapes, an allusion to the paradisiacal garden; and the crosses and the apocalyptic letters, represented emphatically in all the arts, are frequent. Finally, there are representations that transmit the redemption message as the frequent pagan motive of *kantharos*, origo from which vegetal volutes issue, and *fons* from which jets of water came out where birds drink.

PAVIMENTI A CIOTTOLI DI ETÀ TARDO-CLASSICA ED ELLENISTICA (IV-I SEC. A.C.) DALLA BASILICATA (ITALIA). APPUNTI PER UNA CLASSIFICAZIONE TIPOLOGICA

Fabio Donnici

I pavimenti decorati a ciottoli di età tardo-classica ed ellenistica attestati in Italia Meridionale rivestono un grande interesse documentario in quanto espressione paradigmatica dell'originalità della cultura musiva magno-greca, da un lato, ed italica, dall'altro. Per quanto concerne tale ambito geografico, tuttavia, si rileva come ancora oggi manchi uno studio puntuale in grado di metterne pienamente in luce le caratteristiche tecnico-artigianali, decorative e funzionali, e di definirne con precisione gli aspetti cronologici ed evolutivi.

Di particolare rilievo, in tal senso, appare il contributo conoscitivo offerto dall'attuale territorio della Basilicata, regione che si trova al centro dell'Italia Meridionale e fu da sempre importante crocevia di culture diverse. Si tratta di un piccolo corpus (circa 15 esemplari) di stesure realizzate in ciottoli fluviali – per lo più inedite o note in bibliografia solo attraverso brevi menzioni – che afferiscono a diverse tipologie esecutive. Si passa infatti da alcuni rari e pregevoli prodotti delle maestranze elleniche in ambito greco-occidentale (prima metà IV sec. a.C.) alle più sperimentali ed eterogenee elaborazioni dell'artigianato indigeno (IV – III sec. a.C.), che dai rimi furono fortemente influenzate e che in seguito conobbero interessanti esiti realizzativi fino alla piena età romana (inizi I sec. a.C.).

In occasione del prossimo Colloquio dell'AIEMA, dunque, s'intende sottoporre all'attenzione del dibattito scientifico in materia aspetti e caratteristiche di un nucleo di attestazioni tanto rilevante quanto ancora poco conosciuto dell'Italia Meridionale, anche alla luce di una documentazione – grafica e fotografica – in parte inedita e di un riesame critico metodologicamente aggiornato. Partendo dall'indagine analitica del “sistema pavimento”, inoltre, si cercherà di proporre un'ipotesi di classificazione tipologica che possa conferire ai rivestimenti decorati a ciottoli un più rigoroso approccio scientifico – già acquisito per altre classi pavimentali – e che possa essere utilmente impiegata anche in altre aree del mondo mediterraneo.

LES PAVEMENTS DÉCORÉS DE FORUM IULII. ACTUALITÉ DE LA RECHERCHE

Pierre Excoffon, Sébastien Midéna, Véronique Blanc-Bijon, Michel Dubar.

Présentation par période chronologique des pavements découverts dans les fouilles préventives urbaines récentes. L'analyse des sols (opus tessellatum et mortiers décorés ou non) s'appuie particulièrement sur les techniques de construction et les matériaux employés (identification, provenance, etc.). Ces découvertes récentes, qui complètent le corpus des sols fréjusiens, permettent également d'apporter une réflexion sur les logiques d'approvisionnement en matériaux spécifiques à l'édification de ces sols.

SUIVRE L'ACTUALITÉ DES RESSOURCES NUMÉRIQUES TRAITANT DES DÉCOUVERTES DE MOSAÏQUES: LES APPORTS D'UN «BULLETIN DU NUMÉRIQUE»

Virginie Fromageot-Lanièce

Par les sites web et les réseaux sociaux des informations nous arrivent sur les découvertes de mosaïques antiques. Ces médias relatent les découvertes sous diverses formes, avec différentes informations et selon des chronologies variées : au moment de la présentation des opérations archéologiques au public, au fur et à mesure de la progression de la fouille parfois, les archéologues cherchant la bonne épistémologie dans ce nouvel environnement. L'internet offre une autre façon de connaître les dernières découvertes, une diffusion plus rapide que les magazines mensuels d'archéologie, un vecteur pour une nouvelle génération de chroniques archéologiques institutionnelles. Il présente aussi des inconvénients, des ressources numériques fugaces qui délivrent des informations plus ou moins vraies, d'où l'intérêt de construire des parcours bien validés. Sous l'égide de l'AIEMA, le site web des ressources documentaires a été l'occasion d'engager un premier traitement sur une année dans un « bulletin du numérique » (<http://aiema75rs.wixsite.com/aiema>). Le colloque de Nicosie sera un moment idéal pour présenter aux spécialistes ce travail en construction (couverture thématique, choix de sites web, parcours hypertextes) et pour discuter de l'actualité des ressources numériques pour l'étude de la mosaïque antique.

LE PAVIMENTAZIONI DELLA C.D. CASA DI AUGUSTO SUL PALATINO A ROMA

Enrico Gallochio

Le numerose pubblicazioni e ricerche sul complesso scavato cinquant'anni fa sul Palatino attorno al tempio di Apollo, hanno chiarito molti aspetti delle fasi nonché dell'architettura del complesso voluto da Augusto prima della costruzione dell'edificio sacro. Con lo studio che qui si presenta è possibile completare, anche per le pavimentazioni, il lavoro avviato già da L. Morricone Matini e integrato, per i seclia, da F. Guidobaldi. Grazie allo studio dei dati di scavo, si sono potuti riconoscere molti elementi finora inediti, tra preparazioni e piccoli lacerti, che integrano il quadro dei diversi vani. Dallo studio dei materiali conservati nei magazzini, è stato possibile definire i litotipi utilizzati, marmorei e non, ricostruendo in molti casi anche le scelte cromatiche. Nel complesso è dunque oggi possibile procedere ad una analisi ricostruttiva che integra pavimentazioni, pitture e stucchi, arrivando ad offrire un quadro pressoché esaustivo delle scelte decorative di una committenza privata alla fine della Repubblica.

OPERA SECTILIA FROM THE SEAFRONT OF THE PALAZZO IMPERIALE AT PORTUS (FIUMICINO, ITALY)

Eleonora Gasparini, Roberta Cascino, Fabrizio Felici e Simon Keay

Recent excavations undertaken by the *Portus Project* (www.portusproject.org) on the *Palazzo Imperiale* at *Portus*, the maritime port of Imperial Rome, have uncovered a range of reception rooms belonging to the Imperial villa that formed part of a monumental seafront façade that opened onto the Claudian basin. The luxurious character of this part of the building is confirmed by the discovery of fragments of the floor and wall revetments of two halls and a corridor. They turn out to be *opera sectilia* that, at least in one of these three cases, were composed of marble and glass paste.

These revetments formed part of a decorative scheme of the Palazzo Imperiale that dates to some time between the end of the 4th and the mid-5th century AD. This period precedes the beginning of the gradual decline of the port that began after the middle of the 5th century AD. Consequently, these discoveries belong to a period when port authorities were still placing great emphasis upon the decoration of the Imperial villa, a development that has been documented in other parts of the complex.

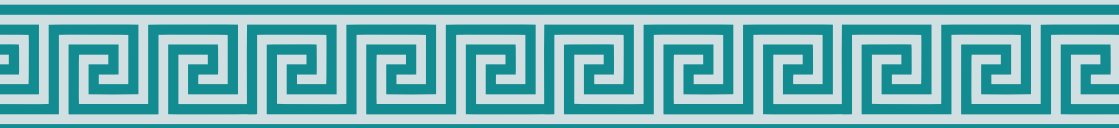
The presence of these *opera sectilia*, one of which belongs to the “grande modulo” category, indicates to us that glass paste was used alongside several kinds of marble, and while it recalls examples in other middle Imperial residential contexts, is more widely attested in late antique contexts.

The study presented here comprises documentation of the surviving elements of both the floors, walls and their preparation layers. Moreover, an attempt has been made to reconstruct the original decorative motif of the floors by drawing upon an analysis of the imprints left by the marble and glass slabs.

NOTE SU ALCUNI MOSAICI DI EDESSA IN OSRHOENE

Claudia Gioia

Questo contributo si propone di riesaminare alcuni mosaici edesseni sulla base dell'edito e di nuovi dati. Edessa, capitale del regno di Osrhoene e poi della provincia romana omonima, condivideva lo stesso sostrato culturale di città siro-mesopotamiche come Hatra, Palmira, e Dura-Europos e, posta al confine tra Parti e Romani, assorbì diversi influssi culturali, sviluppando una cultura artistica che trova peculiare espressione nei famosi mosaici funerari. Fin dalle prime scoperte, i mosaici furono oggetto di saccheggi e furti. Alcuni si conoscono solo grazie ai disegni a colori e alle poche foto in bianco e nero pubblicati da J. B. Segal. È il caso del cd. “mosaico degli animali” di cui si propone qui una nuova lettura. Sicuramente molti mosaici furono trafugati e venduti sul mercato antiquario: la maggior parte di quelli finora pubblicati, infatti, si trova smembrata e spar-



sa in musei e collezioni private di tutto il mondo o compare nei cataloghi di case d'asta. Alcuni frammenti presentano evidenti segni di taglio e restauro. La loro provenienza dal territorio di Edessa, è tuttavia assicurata dalle iscrizioni in siriano antico. Sulla base di alcuni indizi, per alcuni frammenti ancora inediti, si può ipotizzare la provenienza da uno stesso pannello insieme con altri frammenti già noti.

LES SOLS DÉCORÉS DE L'AGGLOMÉRATION ANTIQUE DE VILLEVIEILLE (FRANCE, GARD)

Bertrand Houix

Villevieille, qui couvrait 20 à 30 hectares au I^{er} s. de n.è., est l'une des plus importantes agglomérations antiques de la cité de Nîmes. Grâce aux découvertes anciennes et à plusieurs fouilles menées entre 1998 et 2016 sous la direction de Bertrand Houix (Inrap) et de Martial Monteil (Université de Nantes), près d'une cinquantaine de pavements y sont recensés aujourd'hui. Inédits pour la plupart, ils appartiennent à des maisons à atrium ou à péristyle édifiées dans la seconde moitié du I^{er} s. av. n.è. ou au début du siècle suivant et parfois connues complètement. Les sols en béton sont majoritaires devant les pavements en *opus signinum* et ceux réalisés tout ou partie en *tessellatum*. L'occupation relativement brève du site offre une sorte d'instantané des décors prisés localement, même si quelques restructurations permettent de voir des choix d'ornementation. Le plus souvent géométriques, ces décors puisent dans une tradition hellénistique et trouvent des parallèles dans certaines villes d'Italie et de Gaule du sud.

A NEW GEOMETRIC MOSAIC DECORATING A MONUMENTAL PUBLIC BUILDING IN ANTIOCH

Işık R. İşiklikaya-Laubscher and Demet Kara

Rescue excavations carried out by Hatay Museum Directorate, under the scientific advisory and field directorship of Prof. Dr. Hatice Pamir (MKU) in Antioch between 2010 and 2012, revealed a monumental public building decorated with geometric mosaics. The architectural remains consist of a marble-paved atrium (58m x 70m) surrounded by mosaic-paved units in the north, west and south. Remains in the eastern side, which provided the entrance to the building, are interrupted by the modern road leading north from Antakya.

The mosaic-paved corridors to the north and south of the marble court are decorated with a bichrome fish scale pattern executed in black and white. Mosaics of the western wing, situated opposite of the main entrance are the best preserved and reveal the representative character of the building. Originally decorating an area of 14m x 90m, approximately 850m² of this pavement is intact, with some vertical deformations. The *opus tessellatum* floor in polychrome is organised as nine rectangular panels, surrounded by a common

outer border. The decorative repertoire consists of purely geometric patterns, typical for the rainbow style. According to archaeological evidence and stylistic parallels, all three floors have been tentatively dated to the 4th c. A.D. Besides the monumental size of the building and quality of its architecture, the non-figurative yet representative character of its floor decoration indicate a public function of this context.

This new find is of special importance not only because of its contribution to the geometric repertory of Antioch mosaics but also as the trigger of a complete new approach in mosaic preservation in Turkey. Due to its monumental size, authorities have been in favour of in-situ preservation, which has led to the revision of the modern construction plans and the site will now serve as the first museum-hotel in Turkey.

NEW MOSAIC FLOORS OF THE EPISCOPAL BASILICA OF PHILIPPOPOLIS (PLOVDIV, BULGARIA)

Elena Kantareva-Decheva and Stanislav Stanev

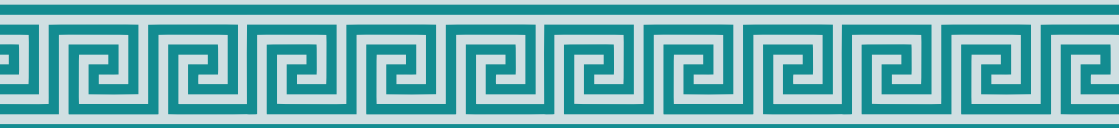
An Early-Christian basilica dating from the 4th-6th centuries AD was discovered in 1983-85 in the centre of Plovdiv. According to its location and dimensions, it is considered to be an Episcopal basilica. It is a richly decorated three-nave, one-apse building with a narthex and an atrium surrounded by porticos. All of the rooms discovered have two polychrome mosaic floors lying one above the other that are preserved in situ; altogether more than 2000 square meters of mosaic.

In 2015, a project for the sheltering, conservation and display of the Episcopal Basilica archaeological site started upon the initiative of the America for Bulgaria Foundation and the Municipality of Plovdiv. During the period of June 2016 – July 2017, the archaeological investigations resulted in the unearthing of the mosaic floors in the northern part of the Episcopal Basilica. A detailed stratigraphic research was carried out during the on-site conservation of the mosaic floors. The main purpose of the research was to investigate the mosaic laying techniques and materials as well as to specify their construction periods and phases. This presentation focuses on the preliminary report of the results acquired.

ALATA, THE MAKING OF ANGELS

Delphine Lauritzen

We thought the XIVth AIEMA International Conference the most appropriate occasion to announce the launching of the ALATA project. As a full title “The Making of Angels in Late Antiquity: Theology and Aesthetics”, it is a Marie Skłodowska-Curie Individual Fellowship supported by the European Commission (H2020-MSCA-IF 793760). The research aims to explore the complex construction resulting in the very notion of Chris-



tian Angel as Intermediary Being by crossing the philosophical/theological perspective with the concrete evidence of Angels' representations in Art. The period focused on is the V-VIth CE, in a geographical area embracing the eastern regions of the Roman/Byzantine Empire (Egypt-Syria-Palestine). One of the main deliverable outputs will be an online, free of access, fully bilingual French/English database of both textual and iconographic documents. We would like to invite colleagues from all relevant disciplines to contribute to this database, as well as to specific aspects of the whole project (in particular potential participation to an international conference on the topic); all collaboration will be dully acknowledged and valorised in the proceedings of the various realisations (books, acts, articles).

OS MOSAICOS NAS CIDADES PORTUÁRIAS DO OCIDENTE MEDITERRÂNICO NA ANTIGUIDADE TARDIA. CONTINUIDADE OU MUDANÇA?

Virgílio Lopes

Nesta comunicação procuro abordar as relações que existem entre os mosaicos peninsulares, os mosaicos baleares e os do Norte de África na Antiguidade Tardia. O ponto de partida é constituído pelo estudo de caso de Mértola, onde trabalho nesta área há mais de vinte anos, tendo apresentado os resultados da investigação nos Congressos da AIEMA em Roma, Conímbriga, Bursa, Veneza e Madrid.

A abordagem proposta procura fazer uma revisão do conhecimento sobre os mosaicos produzidos na Antiguidade Tardia nas cidades portuárias de Mértola, Maó, Palma de Maiorca (Ilhas Baleares - Espanha), Cartago, Hergla (Tunisia) e Tapisa (Argélia). E procurar traçar um quadro evolutivo das representações musivas e dos espaços onde se inserem. Numa prestativa de demonstrar a continuidade da iconografia das representações clássica nos mosaicos da Antiguidade Tardia, sendo incorporados na nova realidade sócio-religiosa trazida pelo cristianismo. A esta realidade subjaz uma conjuntura económica assente no comércio em torno da bacia do Mediterrâneo.

Os mosaicos da Antiguidade Tardia abordados, distinguem-se da linguagem musiva tardo-romana não só pela temática como pela execução técnica, denotando fortes ligações com o Norte de África e Ravena, e uma notória influencia do gosto bizantino.

THE MOSAICS IN THE PORT CITIES OF THE WEST MEDITERRANEAN IN LATE ANTIQUITY. CONTINUITY OR CHANGE?

Virgilio Lopes

In this communication I try to address the relationships that exist between the peninsular mosaics, the Balearic mosaics and those in North Africa in Late Antiquity. The starting point is Mértola's case study, where I have been working for more than twenty years, presenting the results of the research at the AIEMA Congresses in Rome, Conímbriga, Bursa, Venice and Madrid.

The proposed approach seeks to review the mosaics produced in Late Antiquity in the port cities of Mértola, Maó, Palma de Mallorca (Balearic Islands), Carthage, Hergla (Tunisia) and Tapisa (Algeria). It will also try to trace an evolutionary perspective of the iconography representations and the spaces where they are inserted. Showing the continuity of the iconography of classical representations in the mosaics of Late Antiquity, being incorporated in the new socio-religious reality brought by Christianity. This reality underlies an economy based on trade around the Mediterranean basin.

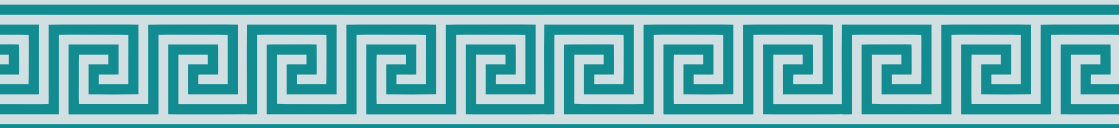
Late Antiquity mosaics are distinguished from the late Roman-Roman language, not only by their subject matter but also by their technical execution, which shows strong links with North Africa and Ravenna, and a notable influence of Byzantine art.

UN ENSEMBLE DE MOSAÏQUES MÉCONNUES : LES *DOMUS* DE LA RUE AUGUSTA À AUCH, DU 1^{ER} À LA FIN DU IV^{S.} AP. JC

Pascal Lotti, Carole Acquaviva et Frédérique Marchand Beaulieu

L'opération de fouilles archéologiques menées par l'Inrap, au 13 quater rue Augusta, a permis d'explorer une parcelle de 800 m² localisée au cœur de la ville antique d'Auch à proximité du forum. C'est à la fin du 1^{er} siècle de notre ère que plusieurs ensembles bâtis voient leur apparition. Parmi eux, une *domus* dont deux de ces pièces comportent des sols en béton calcaire. L'une d'entre elle, est décorée d'un tapis mosaïqué de tesselles noires et blanches composant un damier de triangles isocèle rectangle (pseudo-bouclier).

Dans une *domus* plus tardive (fin du III^{ème} s., début IV^e s. ap. JC), une première pièce est pourvue d'un pavement polychrome. Mal conservé, il présente malgré tout un intérêt indéniable compte tenu de son calage stratigraphique et de son décor révélant des associations originales. Enfin, dans son dernier état (fin du IV^e s.), trois pièces chauffées par des hypocaustes à canaux, sont dotées de mosaïques, chacune étant ornée de compositions variées alliant, dans l'une d'elles, décors floraux et motifs géométriques. Ce dernier ensemble, très cohérent d'un point de vue stylistique, s'inscrit, même s'il présente quelques spécificités, dans le style de « l'école d'Aquitaine ».



L'étude du mobilier associé à ces différents états, devrait permettre de poser des jalons chronologiques précis qui apporteront des informations essentielles pour mieux cerner la diffusion de ce type de décor.

TECHNICAL ANALYSIS OF THE EVOLUTION OF BUILDING METHODOLOGIES OF FLOOR DECORATIONS IN THE ROMAN PERIOD (III BC – I AD)

Alessandro Lugari

This presentation is a first brief summary of a more articulate study about technical development, introduction and dissemination of a variety of floor decorations on the Italic territory, from the mid- Republican period to the 2nd century AD. What I would like to focus on here is how these techniques, initially imported from the Hellenic world, coexisted through time within a precise aesthetic hierarchy and then gradually became simpler and more widely spread, with faster planning and production time, still maintaining the highest of quality standards.

PAVIMENTI MUSIVI DAI VECCHI SCAVI DI KAFR KANNA (GALILEA). STUDIO E ANALISI DEI MOTIVI DECORATIVI

Daniela Massara

Negli scavi effettuati da padre Stanislao Loffreda (*Studium Biblicum Franciscanum*, Gerusalemme) nel 1969 nella chiesa francescana moderna a Kafr Kanna, in Galilea (attuale Israele), sono stati portati alla luce alcuni ambienti di età tardoantica (IV-VI secolo d.C.), caratterizzati da una ricca decorazione pavimentale in tessellato geometrico e geometrico-vegetale policromo. I lacerti sono stati parzialmente distaccati e conservati nell'annesso convento francescano. Tra i sei lacerti musivi portati alla luce al momento dello scavo e lasciati in situ, visibili attraverso alcune botole nella pavimentazione moderna, ve ne è uno con iscrizione in aramaico che sembra essere ad una quota più elevata rispetto agli altri.

Il presente intervento si propone di presentare l'analisi della documentazione grafica, fotografica e bibliografica sui mosaici rinvenuti ed effettuare lo studio dei motivi decorativi geometrici (reticolato di tessere, composizione ortogonale di quadrati, intrecci) e vegetali (fiori e frutti) dei lacerti, con particolare attenzione per quelli ancora visibili. Si sono notate inoltre sulle pavimentazioni rattoppi effettuati in antico. Lo stile e la scelta dei motivi decorativi appaiono inserirsi nel gusto tipico della regione, così come la cromia e i moduli geometrici, abbastanza frequenti anche nelle decorazioni dei periodi precedenti.

Alla luce di questi nuovi elementi si dovrebbe poter definire meglio l'orizzonte cronologico dei pavimenti e degli ambienti ad essi relativi.

WALL MOSAICS OF THESSALONIKI: THE ARCHAEOLOGICAL FINDINGS

Pelli Mastora, Georgia Zacharopoulou and Maria Kyranoudi

This poster presents preliminary considerations deriving from the study of wall mosaics fragmentally unearthed in excavations carried out in Thessaloniki from the first decades of the 20th century up to today. In addition to the well known wall mosaics preserved in situ at six Early Christian and Byzantine monuments of Thessaloniki, numerous mosaic fragments have been found in archaeological excavations of about 25 private and public, secular and religious buildings dating back to the 3rd to 14th centuries. These rich archaeological findings overturn our knowledge on the range of mosaic production in Thessaloniki, and the interdisciplinary approach provides significant information on the technology (materials, construction techniques, trading of raw materials and products) and the stylistic features of wall mosaic art. The recording of the preserved material is the first stage of a broader, ambitious programme of the Ephorate of Antiquities, Thessaloniki City. This involves the systematic interdisciplinary study of the existing mosaic fragments by the application of modern analytical methods and the creation of a digital database aiming at the scientific interpretation of the archaeological findings and the enhancement of Thessaloniki's cultural heritage.

ANOTHER PIECE TO THE PUZZLE OF THE SALAMIS ORPHEUS


Demetrios Michaelides

The Orpheus mosaic paving an exedra at the entrance of a bath building, brought to light by Max Ohnefalsch-Richter in Salamis in 1882, was persecuted by bad luck. Left exposed, it appears to have been almost entirely destroyed by 1926. The same fate followed the records, watercolours and photographs that Ohnefalsch-Richter made of this discovery – they are believed to have been, at least in their largest part, either lost or destroyed during World War II. The only hitherto known photographs of the discovery were those published by Ohnefalsch-Richter in the Pall Mall Magazine of June 1914. One shows the exedra (but the mosaic is indistinguishable), the other two are small details of animals. Recently, and after many years of searching, the negatives of four other photographs of this discovery were traced in the Archives of the Winckelmann- Institut, Humboldt-Universität zu Berlin. Three are details of the mosaic, which, although showing very little, are still most valuable in adding another piece to the puzzle of this unlucky mosaic.

PERSONAL CHOICES AND IDENTITIES IN BAETICAN RURAL BATHS: (RE) INTERPRETING VILLA MOSAICS FROM HERRERA (SEVILLE, SPAIN)

Rubén Montoya González

In the last decades, approaches to Hispano-Roman mosaics in the private sphere have moved from a primarily descriptive, fragmented and static discourse to a more theoretical debate concerning the nature and diversity of provincial evidence. This poster aims to contribute to the latter vibrant discourse by engaging with the theoretical concepts



of ‘consumption’ and ‘identity’ to reinterpret mosaics from the villa baths of Herrera (Seville, Spain), in *Hispania Baetica* (Vera 2013-2014: 155-182; Buzón and Carrasco 2013-2014: 183-220). Their studies have traditionally focused on highlighting patron’s wealth and status, also acknowledging North-African reminiscences of one of the figured scenes (López et al. 1999-2000: 509-541; López and Neira 2010: 16-189; Vargas 2016: 39-46). Fragmentation and specialisation of previous approaches, characteristic in classical archaeology (Dyson 1995: 41-44; Allison 1997: 77-78), have limited a complete comprehension of such decorative display in terms of identity. By assembling together tessellated pavements and associated decorative evidence from this villa, and methodologically engaging with different theories, this poster will throw new light on the household’s personal choices and identity(ies) (personal, socio-cultural, etc.) and both local and regional level(s) in Hispania Baetica. It will finally show the potentiality of re-evaluating provincial evidence in light of new theoretical approaches (see Alcock et al.2016).

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ΤΑ ΓΕΩΜΕΤΡΙΚΑ ΨΗΦΙΔΩΤΑ ΤΩΝ ΠΑΛΑΙΟΧΡΙΣΤΙΑΝΙΚΩΝ ΒΑΣΙΛΙΚΩΝ ΤΗΣ ΚΥΠΡΟΥ

Μαρία Παπαντωνίου

Η διατριβή την οποία εκπονώ στόχο έχει να μελετήσει την παρουσία των γεωμετρικών μοτίβων στις παλαιοχριστιανικές βασιλικές της Κύπρου. Γεωμετρικά μοτίβα απαντώνται πολύ συχνά στα αρχαία ψηφιδωτά, είτε ως διακοσμητικές παραστάσεις που καλύπτουν μεγάλες επιφάνειες, είτε ως πλαίσια ανθρωπομορφικών ή εικονιστικών σκηνών. Η χρήση των γεωμετρικών μοτίβων έδινε στους ψηφοθέτες, ιδιαίτερα κατά τη Ρωμαϊκή και Παλαιοχριστιανική περίοδο, αφορμή για πειραματισμό και δημιουργική αξιοποίηση των γεωμετρικών σχημάτων. Αυτό τεκμηριώνεται και από τον ψηφιδωτό διάκοσμο των παλαιοχριστιανικών βασιλικών της Κύπρου, με τις γεωμετρικές συνθέσεις να χαρακτηρίζονται από ποικιλία στη διάταξη των χρωμάτων και των γεωμετρικών σχημάτων.

Ο μεγάλος αριθμός γεωμετρικών ψηφιδωτών από τις παλαιοχριστιανικές βασιλικές της Κύπρου, κυρίως κατά την περίοδο εκχριστιανισμού του νησιού (4ος – 7ος αι. μ.Χ.), έχει

ερμηνευθεί ως σκόπιμη επιλογή ενός ουδέτερου θεματολόγιου που δεν παραπέμπει στο παγανιστικό παρελθόν. Στόχος μας είναι να διερευνήσουμε κατά πόσον αυτό ισχύει, ή κατά πόσον τα γεωμετρικά ψηφιδωτά στις Παλαιοχριστιανικές βασιλικές της Κύπρου είχαν και άλλους ρόλους, σχετικούς με την αρχιτεκτονική του χώρου και το λειτουργικό πλαίσιο.

Το υλικό με το οποίο θα ασχοληθούμε προέρχεται από τις παλαιοχριστιανικές βασιλικές της Κύπρου, οι οποίες κοσμούνται με γεωμετρικά ψηφιδωτά και βρίσκονται τόσο στις ελεύθερες περιοχές, όσο και στα κατεχόμενα (π.χ., Πέγεια, Γεροσκήπου, Νέα Πάφος, Ακρωτήρι, Κούριο, Αμαθούντα, Άλσασσα, Καλαβασός, Ακάκι, Σόλοι, Ταμασός, Σαθαμίνα και Καρπασία). Η προσέγγιση θα είναι συγκριτική και συνθετική, με στόχο τη διερεύνηση του υλικού εντός των αρχιτεκτονικών και λειτουργικών του πλαισίων. Γι' αυτόν ακριβώς τον λόγο, θα μελετηθούν πτυχές της κοινωνικής και εκκλησιαστικής/ θεολογικής διάστασης που ενδεχομένως να σχετίζονται με τη δημιουργία των συνθέσεων.

Η εκπονούμενη διατριβή αναμένεται να αποτελέσει την πρώτη συστηματική διερεύνηση του θέματος, όχι μόνο για την Κύπρο αλλά και για ολόκληρο τον πρωτοβυζαντινό κόσμο, μέσα από ένα διεπιστημονικό πλαίσιο και λαμβάνοντας υπόψη τόσο τα αρχαιολογικά τεκμήρια όσο και τις γραπτές πηγές.

MOSAICI DAL FRONTE: NOTIZIE SUGLI SCAVI ITALIANI IN TRIPOLITANIA NELLA CORRISPONDENZA DI ROBERTO PARIBENI (1912- 1922)

Andrea Paribeni, Silvia Pedone, Alessandra Guidobaldi Guiglia

Fin da giovane l'archeologo e storico Roberto Paribeni (1876-1956) fu direttamente coinvolto nelle missioni di scavo nel Mediterraneo e sul Mar Rosso e anche quando, a partire dal 1908, la direzione del Museo delle Terme lo tenne maggiormente impegnato a Roma, non mancò di seguire e sostenere con grande partecipazione le attività archeologiche dei suoi colleghi all'estero.

La corrispondenza da lui tenuta con i principali archeologi e storici dell'arte dell'epoca, attualmente in fase di inventariazione, costituisce un punto di vista privilegiato per conoscere, più nel dettaglio e con notizie di prima mano, obiettivi scientifici e finalità ideologiche sottesi alle missioni archeologiche italiane nei territori che nei primi decenni del Novecento erano oggetto di ben precisi interessi politici e militari. In questa sede ci soffermeremo in particolare sulle scoperte dei mosaici pavimentali di Ain Zara (1911) e di Zliten (1913): per entrambi i complessi archeologici le lettere conservate nell'archivio Paribeni, inviate da ufficiali coinvolti nelle scoperte, come il generale Gustavo Fara, o da archeologi attivi sul campo, come ad esempio Lucio Mariani o Ettore Ghislanzoni, forniscono anticipazioni sulle scoperte dei mosaici e preziose informazioni sulle tecniche esecutive, sullo stato conservativo e sugli interventi programmati per il distacco e il restauro delle pavimentazioni rinvenute.

QUE PEUVENT NOUS APPRENDRE LES TRESSES SUR LE TRAVAIL DES MO-SAÏSTES ANTIQUES ? LE CAS DU PÉRISTYLE DE LA VILLA DE RABAÇAL (PENELA, PORTUGAL)

Bernard Parzys et Miguel Pessoa

S'il est un motif de bordure répandu à foison dans la mosaïque antique, dans toutes les provinces et sur toute la durée de l'Empire romain, c'est bien la tresse. A la villa romaine de Rabaçal (Penela, Portugal), datée de la seconde moitié du 4^e siècle, et en particulier dans les panneaux du péristyle octogonal, partie centrale autour de laquelle s'organise toute l'architecture, les tresses sont omniprésentes, sous de multiples aspects : à 2, 4 ou 5 brins, en carrés de sparterie, en lignes droites, en couronnes, en méandres, jumelées, en réseaux ...

La riche polychromie qui caractérise les mosaïques de la villa de Rabaçal s'y déploie à profusion, principalement sous deux formes : soit des brins monochromes de diverses couleurs entrelacés, soit une succession de S dont les couleurs se répètent de façon régulière, transformant ainsi l'objet physique en une abstraction géométrique colorée. Une étude fine de l'organisation de ces tresses, et notamment celle des discontinuités dans les raccordements et dans les couleurs, permet d'identifier certaines pratiques, voire des « astuces » des mosaïstes, et parfois d'approcher la progression de leur travail lors de la mise en place des panneaux.

La communication que nous proposons illustrera les différents points évoqués ci-dessus sur la base de quelques exemples, espérant ainsi amener les collègues à regarder d'un peu plus près cet élément du décor, auquel on ne prête pas toujours attention tant il est classiquement «banal».

EL MOSAICO DE LA CAZA DE BULLA REGIA (TÚNEZ): UNA NUEVA LECTURA E INTERPRETACIÓN

Raquel Rubio González

En el presente poster se presenta un estudio monográfico de uno de los mosaicos de temática cinegética más notables en la musivaria romana en general y del Norte de África en particular: el mosaico de la caza de Bulla Regia (Túnez), que decora el *triclinium* principal del piso superior de la "Caza de la nueva caza", a la que da nombre.

El interés de poner de relieve este pavimento musivario se debe: por una parte, a la carente atención que ha tenido entre los distintos catálogos o volúmenes dedicados al estudio sobre este argumento, habiendo sido exclusivamente objeto de atención por parte de Roger Hanoune. El estudioso aportó una interesante lectura del mosaico, pero que merecía, sin embargo, de una lectura más profunda. Por otra parte, se pretende divulgar entre la comunidad científica el conocimiento de la decoración musivaria conservada *in situ* en las *domus* subterráneas de esta fascinante antigua ciudad romana.

En la propuesta se presenta un cuidadoso estudio iconográfico e iconológico del pavimento musivario, presentando nuevas consideraciones e interpretaciones sobre las figuras y elementos representados en cada uno de los siete registros que forman el mosaico de Bulla Regia y que lo convierten en un *unicum* en lo que se refiere a la iconografía cinegética en época romana en el S. IV d.C.

NUEVOS MOSAICOS EN LA CIUDAD ROMANA DE ERCÁVICA (CAÑAVERUELAS, CUENCA)

Rebeca Rubio Rivera & Miguel Ángel Valero Tévar

La ciudad romana de Ercávica –citada por Plinio como *nobilis et potens civitas*– ocupa los terrenos conocidos como Castro de Santaver y aledaños, incluidos dentro del término municipal de Cañaveruelas, Cuenca. Fue asediada por Tiberio Sempronio Graco haciendo que se rindiese en el año 179 a. C. En el siglo I a.C., obtuvo estatuto jurídico de *municipium* y quedó adscrita a la provincia Citerior de Hispania, siendo una de las ciudades más florecientes del interior peninsular.

Dentro de los procesos constructivos de la ciudad destaca la ejecución de la muralla, las puertas y el foro. Pero es sin duda entramado urbano y la edificación doméstica, los elementos que en los últimos años han arrojado más novedades.

De entre las viviendas excavadas, merece la pena destacar las denominadas *Domus* 3 y 4, que ocupan casi íntegramente la superficie de la *insula*. Ambas se pueden adscribir cronológicamente al siglo I d.C., se caracterizan por la presencia de un peristilo y el resto de dependencias conformadoras del espacio doméstico.

Ha sido en esta zona donde las últimas campañas arqueológicas han sacado a la luz una serie de mosaicos de decoración geométrica que ornamentaban diversas estancias de la casa. Además se han documentado una acción novedosa como es la retirada y acumulación de teselas clasificadas por colores y tipo de material, que son amontonadas en distintos espacios, lo que puede indicar un proceso de reutilización de estos materiales, bien como un nuevo pavimento, bien como elementos susceptibles de ser vendidos.

La presente contribución pretende dar a conocer los nuevos mosaicos descubiertos así como las evidencias de reutilización de las teselas.

WHAT IS HIDDEN BEHIND THE CURTAIN? STUDY OF THE TEMPLE'S ENTRANCE WITH THE CURTAIN ON THE ROMAN MOSAICS FROM THE 1ST CENTURY UP TO LATE ANTIQUITY

Paulina Szulist-Pluciniczak

The main aim of the poster will be to indicate, describe and interpret some depictions of curtains, which appeared as recurring elements of the entrance to temples. The depictions of curtains in architectural contexts appears on several types of media: mosaics, paintings and reliefs. The examined architectural components of the entrance, which are visible and recognisable on these depictions, are: capitals and door frames, column drums, architraves and cornices. The investigated material derives mainly from the Levantine territory but also from the western part of the Roman Empire. We try to see if we could establish some signs of chronological and functional changes for the entrances for different places of cult.

Types of depicted buildings and spaces, which will be considered, are various and related to different cults or religious practices. I will describe the examples of pagan temples (e.g. Palestrina), shrines (e.g. Pompeii), churches (e.g. Tayyibat al-Imam) and synagogues (e.g. Hammath Tiberias, Beth Alpha). One of the features, which could be recognised as a common point, is a huge and heavy curtain appearing at the entrance. The presented draperies vary in shapes and decorations. They are plain, bright, sometimes with fringes



and non-draped, but this issue was obviously changing through the time.

The poster will show the types of the depictions of curtains as a part of the entrance to the temple and will present their function and meaning. We will also discuss the archaeological data, and traces of the use of curtains suspensions such as like holes, slots, grooves and hooks that were recognised in situ.

We will try to answer some issues that will be brought up. How the iconographic sources could be a basis for reconstructing the reality of Roman times to follow the process of reconstruction of a usage of ancient textiles? Did textiles divide the space? Was their usage and form of presentation connected with the function of the space? How were they used and hooked up?

I MOSAICI DELLE TERME DI PORTA MARINA AD OSTIA: PAVIMENTI INEDITI E NUOVE CONSIDERAZIONI ALLA LUCE DELL'ANALISI ARCHITETTONICA DELL'IMPIANTO TERMAL

Marcello Turci

I mosaici delle Terme di Porta Marina rappresentano un contesto di studio privilegiato per valutare il processo di trasmissione del patrimonio iconografico classico tra II e IV secolo d.C.

Gli scavi estensivi delle Terme di Porta Marina di Ostia, condotti sotto la direzione di M. Floriani Squarciapino (1971-1975), hanno portato alla luce un cospicuo corpus di pavimenti musivi e marmorei, in parte ancora inediti. La mancanza di uno studio sistematico sull'architettura dell'edificio termale ha fornito finora una visione incompleta e decontestualizzata di tale *corpus*.

Nell'ambito del progetto di dottorato dello scrivente, sullo sviluppo termale del quartiere costiero di Ostia, sotto la direzione del Centre Camille Jullian (Aix-Marseille Université), in co-tutela con il Dipartimento di Antichità ell'Università di Roma La Sapienza, è stato condotto un riesame integrale della documentazione d'archivio associato con l'analisi architettonica del monumento attraverso sistematiche campagne di rilievo e documentazione archeologica. Questo studio, che mette insieme dati di carattere architettonico, stilistico, epigrafico e stratigrafico, ha permesso di definire una sequenza in fasi del complesso termale su un arco cronologico compreso fra il regno di Adriano e quello di Teoderico.

Dalla rilettura della sequenza dei mosaici in relazione con l'evoluzione architettonica del complesso termale, emerge lo stretto rapporto tra programmi architettonici e decorazione musiva ed è possibile formulare nuove osservazioni sui fenomeni di trasmissione del patrimonio iconografico classico in età tardo antica.

Verrà inoltre presentata per la prima volta, grazie alla cortese concessione del Parco Archeologico di Ostia Antica, la documentazione pertinente due tessellati in bianco e nero a tema marino conservati in una sala del frigidarium e nella parte scoperta della grande palestra.

NUEVOS *OPERA SECTILIA*, INÉDITOS Y/O DESCONOCIDOS, DE LA BÉTICA

Sebastián Vargas Vázquez & Daniel Becerra Fernández

Con este trabajo pretendemos dar a conocer los *opera sectilia*, una de las tipologías de pavimentos más ricas y caras del mundo romano, descubiertos recientemente en la Bética romana, y aquellos otros que, habiéndose descubierto años atrás, son poco conocidos o permanecen completamente inéditos a día de hoy. Entre otros, nos centraremos en los descubiertos en Sevilla, Écija, Alcalá del Río y Carmona. Pavimentos que ponen de manifiesto, entre otras cuestiones, que se trata de un artículo muy extendido y demandado en la provincia.

La intención es reagrupar, catalogar y poner al día el estudio y el conocimiento de este tipo de pavimentos en la Bética. Desarrollando un análisis que aparte de ahondar en las propias características formales de cada uno de los pavimentos pretende extraer toda la información que se derive del conjunto, especialmente aquella que profundiza en cuestiones como los gustos y las modas de los propietarios, las formas de trabajar de los artesanos y muy especialmente en el nivel adquisitivo de los demandantes y, de forma más general, en la economía de las diferentes zonas de la provincia del sur de Hispania. Aspectos bien estudiados para el caso del mosaico.

NEW UNPUBLISHED AND / OR UNKNOWN *OPERA SECTILIA* OF THE BÉTICA

The aim of this paper is to make known the *opera sectilia*, one of the richest and most expensive types of pavements of the Roman world, recently discovered in Roman Bética, and others that, having been discovered years ago, are little known or remain completely unpublished to this day. We will focus on the discoveries in Seville, Ecija, Alcalá del Río and Carmona, among others. Some floors show, among other things, that this is a very widespread and popular paving in the province.

The intention is to regroup, catalogue and update the study and knowledge of this type of pavement in Bética. We intend to analyse the formal aspects of each one of these pavements to extract information from the whole and to study them within the frame of the tastes and fashions of their owners, as well as the artisans' knowhow. We pay special attention on the buyer's wealth and on general assumptions, well studied in the research of the mosaics, about the economy of different areas of the southern province of Hispania.



*Katalymata ton plakoton
(Courtesy of E. Procopiou)*

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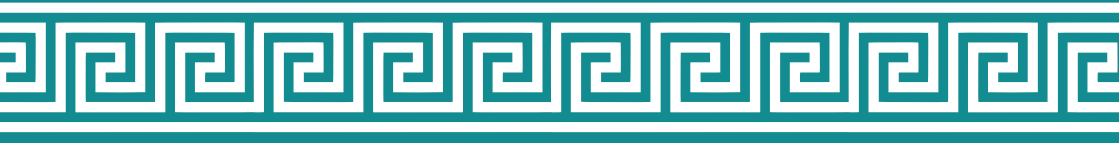
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